

THE NEW YORK
DRAMATIC MIRROR®

VOL. XXVII, No. 677.

NEW YORK: SATURDAY, DECEMBER 1, 1894.

PRICE TEN CENTS.



ATTALIE CLAIRE.

AT THE THEATRES.

Palmer's.—Margaret Fleming.

Play in five acts by James A. Herne. Produced Dec. 9.

Philip Fleming	Charles L. Harris
Dr. Larkin	Charles L. Harris
Joe Fletcher	Charles L. Harris
Inspector of Police	Charles L. Harris
Detective	Charles L. Harris
Officer	Charles L. Harris
Bill Haggerty	Charles L. Harris
Margaret Fleming	Charles L. Harris
Maria Bently	Charles L. Harris
Mrs. Burton	Charles L. Harris
Ellen Cook	Charles L. Harris
Mrs. Brady	Charles L. Harris
Old Lady	Charles L. Harris
Miss Edwards	Charles L. Harris
Little Lucy	Charles L. Harris

If it be the purpose of a play to give pleasure, Margaret Fleming cannot be called a play. If it be the purpose of a play to reproduce, with photographic accuracy, the details of unpleasant and unhealthy forms of everyday life, Margaret Fleming can be called a play. But whatever it is called, or however it may be classified, the fact remains that it is tedious in performance, and that it possesses no other interest to the playgoer than the interest that belongs to a product which is unfamiliar and curious. It defies nearly every dramatic law, and therefore it cannot be judged by established dramatic standards.

Whether viewed in the light of a drama designed to give enjoyment either through the medium of the intelligence, or by appealing to the sensual nature, or viewed as a social lesson, Margaret Fleming, in our humble opinion, is a failure.

To begin with, the play is constructed on a plan that evinces at every turn a deliberate avoidance of the laws established by liberal experiment and long experience. The result of this treatment is that the story meanders along irregularly, halting and wandering from the path of directness with a unique disregard for the patience of the spectator. Indeed, it is as apparently free from point and purpose, and decidedly as dull, as similar commonplaces observable on every hand in real life. It is not to see the uneventful phases of humanity's movements and conversations that men and women go to the theatre. They have no objection to truth, but they want truth that is selected with discretion and handled with skill.

Mr. Herne's dialogue is clever at times in its accurate colloquialism and appositeness to the characters and their environments. On the other hand, the major portion of the text is no more attractive, no more diverting, and no more interesting than the average communications of persons in mean walks of life. There are irrelevancies of infinite variety and of infinite boringness. There is a determined effort to produce a "realistic" atmosphere by trying to make something out of nothing.

In spite of the sociologic value claimed for this production by certain Bostonians eminent in "advanced" literary circles, it presents nothing that is new, teaches no lesson, exhibits no evil that convention glosses over, or that society denials.

A man has a young wife and a pretty baby. He gets a mill-girl into an interesting condition. She dies after giving birth to the child. The trusting wife discovers the husband's infidelity. The shock strikes her blind. She suckles the bastard at her own breast, the maternal instinct triumphing over the revulsion that the child of sin creates in her heart. She leaves the husband. The bastard dies. Her child is abducted and held in bondage by the revengeful Dutchman that bore the relation of sister to the betrayed mill-girl. Four years pass. The husband, after a prolonged spree, seeks his wife and child. He finds them in the street. A quarrel ensues. All the persons concerned are taken to the police station. The husband pleads to be reinstated. He urges that he has expiated the wrong through suffering, and that he loves her still. She says she has forgiven her love, and that she cannot forgive the crime he committed any more than he could forgive it had she been the sinner. They part.

Nobody defends adultery. Law and society are both against it. It has no advocates. Where, then, is the lesson? What, then, does Mr. Herne show or teach that is not already admitted and established? Had he chosen for his theme the injustice which permits the unmarried man who has betrayed the unmarried woman to enter society's portals unquestioned while it shuts the door on the unfortunate woman whose sin is no greater than his own, Mr. Herne would have had a live question to handle. But the evil of adultery is not in dispute. It has passed beyond the pale of such discussion as Mr. Herne attempts to give it in the semblance of a play.

Margaret, the wife, is a woman whose righteousness and purity are aggressive, unlovely, and forbidding. A less attractive good woman is unknown outside of the pages of "Robert Elsmere." The woman so destitute of feeling that she can neither love nor hate the man that wronged her when he pleads to be taken back, but who is able to sit and chat pleasantly with him on the general moral aspects of the situation, does not command our sympathy, however much she may merit our esteem.

On the other hand, the character of the husband, Philip, is obviously presented in the least extenuating light, and when he is found out he is not even permitted to attempt to justify his misconduct by resort to the trite sophistries and excuses common in such circumstances.

The "realism" revealed in the progress of the five acts was sufficiently marked to satisfy the most ardent and exacting disciple of the so-called new school. An exhibition of the ceremonies following the lady's bath were only lacking in the practical application of one of the several real diapers displayed on a towel rack to the gaze of the spectator to be absolutely authentic. At another point it was expected by the audience that Margaret would give Philip the real mustard footbath which her wisely solicitude for his health caused her to refer to, but that detail was omitted. When Margaret opened the

bottom of her dress to expose Philip's illegitimate child the audience gasped, but the incident was more startling to the senses than dramatically impressive. Why the author did not arrange to have the sucking process fully demonstrated we cannot say. And yet, following the "realistic" theory out to its logical sequence, that would have been not merely permissible but natural, for women do give their milk to babes, and whatever women or men do is truth, and truth, according to Ibsen, and disciple Herne, and novelist Howells, is interesting, improving, and legitimate art.

Mr. Herne has not learned yet that there are many depressing features of life that can be made the subject of novels, of essays, of social science gatherings, of newspaper discussions and of legislative debate, but that many of these subjects are unsuited to dramatic treatment. When he has digested this fact Mr. Herne will devote his energies to writing pamphlets or to contributing to the *Arena*. At present, there are not enough people to sympathize with and support the dramatic theories of an earnest man who is traveling the wrong road.

The piece was carefully mounted and admirably acted. Its failure to please the audience cannot be laid to the manner of the production.

Mrs. Herne—a charming, subtle actress, who ought not to be wasting her marked talents on Mr. Herne's quixotic experiments—played Margaret with the delightful effect of naturalness that springs from the art of concealing art. She was winsome in the domestic scenes in the early part of the play, and in the stronger situations played with rare tact and skill.

Mr. Bell played the ungrateful role of Philip conscientiously and ably. Mr. Holland contributed a clever character sketch as the bluff, honest family physician. Mr. Harris was capital as Joe Fletcher, a drunken peddler and sandwich man.

Mattie Earle acted the revengeful sister, Maria with the requisite loquacity and bull-headedness that the part of the well-meaning but blundering and finally besotted creature demanded. Miss Gould was excellent in her "double" of the Irish cook and the poor cottager. A remarkably clever child acted Little Lucy with precocious ability.

The scenery was new and appropriate. The experimental matinee at Palmer's, last Wednesday, did not finish until nearly six o'clock, although there were no long waits and no hitches. It was, in spite of its prodigious and wearisome length, a remarkably smooth performance.

Herrmann's.—The Junior Partner.

Farce in three acts by Alexandre Bisson and Albert Carré. Produced Dec. 8.

Gustave Boulestin	E. J. Ratcliffe
Arthur Hastings	Vincent Sternroyd
A Patient	T. Wilkins
Dominique	Sedley Brown
Mrs. Stockton	Kate Renkin
Helen Stockton	Henrietta Crossman
Charlotte	Daisy Hall
Henrietta Rochard	Mrs. Dion Boucicault

The programme says that the Junior Partner is a comedy. It is a palpable farce. It is a direct translation from the French of Alexandre Bisson, author of Mr. Wilkinson's Widows, and Albert Carré, author of Dr. Bill.

The combined efforts of the pair is a piece that narrowly escapes failure. It sets forth the imbecile action of a presumably sane man, and the consequent tangle and untangle of the love affairs of four people.

Two young dentists in Paris form a partnership. Each is engaged to marry a girl. The junior partner goes to London, gets drunk at a hotel, and goes into the wrong bedroom. The wrong bedroom contains the fiancée of the senior partner. The girl screams, the guests of the hotel are aroused, and the couple are compromised. To save himself from paying a *solatium*, the junior partner marries the girl at the instigation of the mother. Then he returns to Paris to find that his fiancée has bought her trousseau. To make matters worse, his bride and mother-in-law have followed him up. It is brought to pass that all the people in the play are in one house. Here is an equivocal and contretemps. Finally the junior partner's bride is discovered in the arms of her lover, the senior partner. Here is cause for a divorce. The couples pair off in the directions that their hearts dictate, and we are given to presume that the law will back them up.

It takes only two hours to act the farce. It is verbose. It could be condensed so that it would only occupy an hour and a half. Make a double bill of The Junior Partner, and some serious, short play, such as Sydney Grundy's In Honor Bound, and there would be an evening's entertainment.

Independently, The Junior Partner is inconsequential. Its characters have no individuality. Its dialogue is not brilliant; it serves simply to tell the story of the play.

What one most admires in The Junior Partner, and what saves it, is the dexterity with which the authors, with slight material, have contrived scenes and kept the characters busy. The first act is stupid, but the play improves, as it advances, and the complications are at several times comic.

It is a heyday. To American minds it is heterodox. In Paris it may be correct for a girl to come to a bachelor's apartment, prepare a dinner for him and herself, and plan to spend the evening with him. In New York it isn't. The fact that the girl is a widow does not alter the case. MM. Bisson and Carré, however, do not look at it from the same standpoint. In several other respects the farce is *risqué*.

Coming after The Man with a Hundred Heads, however, it is a welcome relief. As the cast is small, the scenery simple, and as there is no adapter to gobble royalties, it is possible that the farce will make money.

E. J. Radcliffe played the title part with enthusiasm and just the right amount of sincerity. He made a favorable impression.

Vincent Sternroyd, who appeared as the senior partner, was hoarse and nervous. It

is to be presumed that his performance will improve.

T. Wilkins, as a patient with a toothache, had something to say in the first act.

Mrs. Dion Boucicault, as the wronged fiancée of the junior partner, acted with the delicacy and piquancy that we have grown to take for granted from her.

Henrietta Crossman, as the bride, was hoydenish and caused her share of laughter.

Mrs. McKee Rankin, as the mother-in-law, was as amusing as the part permitted.

Daisy Hall made the part of the maid grotesque. Sidney Brown was a servant.

Metropolitan.—Romeo and Juliet.

Opera in five acts by Gounod.

Juliette	Emma Eames
Stephano	Jane de Vigne
Frère Laurent	Bauermeister
Capulet	Edouard de Reszke
Tybalt	Vaghi Colletti
Mercutio	Victor Capoul
Le Duc de Verone	Martapoura
Gregorio	Sig. Vreani
Benoglio	Vaschetti
Romeo	Rinaldini
	Jean de Reszke

The season of grand opera in French and Italian, under the direction of Henry E. Abbey and Maurice Grau, opened on Monday at the Metropolitan, in the presence of "the 400" in boxes, and of music lovers in the orchestra and galleries.

Half the people came to make a spectacle, and the other half came as spectators.

Only at the Metropolitan can such a gathering of noted people, of all kinds and conditions, be gathered together in this city.

The opera selected for the opening of the season was Gounod's Romeo and Juliet. It was sung in French by a cast that included Emma Eames, Victor Capoul, and Jean and Edouard de Reszke.

The opera follows closely Shakespeare's Romeo and Juliet. Only in a few unimportant incidents are there changes.

Romeo and Juliet is the symbol of youthful love, that is heedless of anything else than itself, and that by its heedlessness leads itself to death. It is always intensely interesting, for its theme is not limited to time or place, but is comprehensible to all ages. Its story has been set to music that is full of fancy, feeling, and grace.

So much for the opera.

Interest at once centred upon Emma Eames, the Juliet, and upon Jean de Reszke, the Romeo.

Miss Eames' voice is neither powerful nor thrilling. It is very pure, however, and is used with great technical skill. Her respiration is, at times, too audible, and her upper notes are somewhat shrill. But, with the exception of these slight defects, it is to be recorded that the singer pleased by the freshness, expression, and tone of her voice, and that she seemed in face, deportment, and carriage the Juliet of Shakespeare.

The Romeo of Jean de Reszke was sung and acted with romantic ardor and much brilliancy. The tenor's voice has not the great volume and force of some of the German singers who have been heard for several seasons at the Metropolitan, but it has what those singers lack—sympathy and sweetness, and it can be heard from every point of the auditorium.

Vicor Capoul, the Tybalt, is still the possessor of a rare and rich voice.

Edouard de Reszke, while in no wise the equal of his brother, sang the part of Frère Laurent with skill and in a voice of uncommon timbre.

The orchestra, under the direction of Sig. Vianesi, played with precision, unison, and responded to the conductor's baton in a manner to show that it has been well drilled.

The scenery and costumes were handsome but neither gorgeous nor very fresh.

Standard.—Enchred.

Comedy in three acts, by Harry Voigt. Produced Dec. 11.

Ralph Butler	Frank Doane
Gerald Wishead	Al Harris
Abram Rusk	W. H. Stuart
Elijah Quick	Littledale Power
Hannah	Addie Cummings
Belinda	Amy Lee

A good matinee audience sat patiently through three acts of dramatic rubbish, last night, at the Standard Theatre. The author of Enchred may thank Amy Lee, the star, whose vivacity and dash alone kept the audience awake—if a single person was left in the theatre after the first act.

The story of Enchred has furnished the plot of over a million farces. Belinda, the heroine, has two suitors—one youthful, the other advanced in years. Papa favors the older suitor; Belinda favors the younger. The plot, as is customary, makes the young lover win in the end.

Miss Lee makes a mistake in starring in so poor a play. She is a clever little actress. Enchred, however, affords her little opportunity to do justice to her talent. In a play with quicker action, better and more logical story, she would probably star with success. Miss Lee dances gracefully and has a sweet, sympathetic voice. Her dances and songs, last night, were warmly encores.

The star was well supported by Frank Doane, a clever young comedian. Mr. Doane interspersed his lines with some rather vulgar songs that were applauded.

Al Harris and W. H. Stuart kept the audience amused by their foolery.

Addie Cummings played a minor part fairly well.

Enchred is not destined to a brilliant future.

Nible's.—The Athlete.

Romantic drama in six acts, adapted from Wilkie Collins' Man and Wife, by Frank Mayo. Produced Dec. 11.

Geoffrey Delamayne	Frank Mayo
Sir Patrick Lundy	Harry Courtine
Old Bishopprigs	Edwin F. Mayo
Mr. May	J. J. Murphy
Ann Sylvester	Emma Vaders
Blanche Lundy	Kathleen Kerrigan

On Monday night, at Nible's Garden, a dramatization of Wilkie Collins' novel, "Man and Wife," was presented for the first time in New York by Frank Mayo and his company. The play was entitled The Athlete.

The plot rests mainly upon the seduction of Ann Sylvester by Geoffrey Delamayne, his trick by which he tries to have her married to Brinkworth, and his being thwarted by Ann in his design to marry the wealthy Mrs. Glenarm.

A letter written by Geoffrey, signed as the husband of Ann, forms the evidence, according to Scotch law, of his legal marriage to her. To get rid of her, he induces a mail-woman, Hester Delbridge, to murder her at the cottage where he trains as an athlete. Hester, cutely enough, strangles him instead.

The murder scene in the last act is highly sensational. The play has a somewhat humorous treatment. The adaptation by Mr. Mayo is of a sustained and increasing interest throughout, and will doubtless meet with a large amount of appreciation.

Frank Mayo acted the part of Geoffrey Delamayne with his usual finished skill. The interpretation was natural. It showed the selfish animal nature and the small mental development of the true athlete.

J. J. Murphy was interesting as an attorney and, again, as doctor. The Scotch innkeeper, Bishopprigs, was excellently played by Edwin F. Mayo. The part of Sir Patrick Lundy was smoothly acted, by Harry Courtine.

Emma Vaders in the leading part of Ann Sylvester, was excessively stagey, but appeared to please a considerable section of the audience. Kathleen Kerrigan acted forcibly as Blanche Lundy, and Frances Graham showed ability as Widow Glenarm.

Windsor.—Zig-Zag.

Zig-Zag, reconstructed and remodeled, with Flora Moore as the star, is the attraction at the Windsor Theatre this week.

Of the original farce, nothing remains but the plot. That was never tangible enough to cause anyone to hunt for it. In its new guise the plot is more effectively hidden than ever, but as it is hidden in a bewildering glitter of Turkish dances, statuary groupings, and bevy of pretty chorus girls, few people miss it, and no one regrets its loss.

Flora Moore is one of the cleverest song-bretres that devote their talents to farce-comedy. In the character of Flirt, she certainly loses none of the laurels that she has fairly won by hard work. Her singing and her dancing on Monday night captivated the large audience.

Al C. Wheelan, in his dual part of Mr. Hopper, a henpecked husband, and Raring Bill from Tombstone, were humorous.

Harry Stanley gave a quaint performance of Jagges Green from Jayville. Philip H. Kiley as Bertie Stanley was competent, and Alice Vane and Daudie Douglas both won the applause of the audience.

Addison Wheelock played the part of Edward Evermont so well that we believe he could play a more important part. Nina Bertolini looked very pretty, and is the possessor of a remarkably good voice.

The chorus is composed of young and pretty girls. The mounting is better than is usual in farce-comedy.

The audience was large, and did not stint its applause.

Grand.—Mr. Wilkinson's Widows.

Notwithstanding the fact that Gillette's charming little farcical comedy, adapted from the French, and now so well known as Mr. Wilkinson's Widows, had frequently been seen in this city before, its presentation at the Grand Opera House, on Monday night, attracted a large and appreciative audience.

Georgie Drew Barrymore's vivacity and happy peculiarity of manner made her most acceptable as one of the most misunderstood of pretty widows.

The graceful and sympathetic acting of Emily Bancker, as the other widow, was as charming as ever.

Thomas R. Burns, as the good-natured but flirting army officer, gave his usual good performance of the part. Joseph Holland, it is almost needless to say, was most diverting.

People's.—The Power of the Press.

If Augustus Pitou chanced to look in at the People's Theatre on Monday night he must have worn a happy smile, caused by the sight of the reception accorded to his play, The Power of the Press, by an enthusiastic audience that filled every seat and all available standing room in the theatre.

The Power of the Press was written by Mr. Pitou and George H. Jessop, and had its initial production at the Star Theatre last season, where it enjoyed a long and prosperous run.

The melodrama, as seen on Monday night, is well mounted. It is presented by a strong company, that includes James E. Wilson, Charles Mason, C. H. Kiegel, Herbert Pattee, Ida Waterman, Sadie Williams, and Lavina Shannon.

Tony Pastor's.—Variety.

A well pleased audience completely filled Pastor's Theatre on Monday night.

The bill presented consisted of some of the best specialty performers seen this season.

The performance was begun by Draivee, the juggler. He was followed by The Julians in a very clever act of contortion and tumbling.

Tony Pastor sang three new songs with all his old-time zest. Mlle. Juniori Valarez, the French character singer, received a generous share of applause although her songs, evidently, were understood by few.

Press Eldridge modestly said that he was good. He was—very. His songs and sayings were not only funny, but new.

O'Brien and Redding in their sketch, Eccentricity, and Basco and Roberts, the comedians, worked hard and won their share of applause.

Maggie Cline sang three songs in her usual vigorous style. The performance concluded with a soiree entertainment by Professor A. Shuman.

Jacobs.—The Danger Signal.

The Danger Signal has already been tested in New York, and proven to be a success.

its thrilling climaxes, realistic scenery, and the really clever performance of the star, Rosabel Morrison, make it a prime favorite with East Side audiences.

The present engagement will prove no exception to the generally good business to which this attraction has played so far.

Of the individual work of the people in support of Miss Morrison it is not necessary to write, as the company is the same that played further down town a few weeks ago. It is sufficient to say that they are fully competent to perform the parts assigned to them.

Park. - *Sham Khue.*

Joseph Murphy, an actor of great popularity on the road, appeared at the New Park Theatre in Fred Marsden's play, *Sham Khue*, on Monday night.

There was a small and not particularly discriminating audience present. It seemed to be thoroughly amused by the antics of Mr. Murphy and his company.

While we do not wish to be pragmatical, we cannot help advising Mr. Murphy to return to the road. Broadway is no place for him.

Koster and Bial's. - *Paulus.*

The usually good variety bill is presented at Koster and Bial's. This is the last week of *Paulus*, the popular comic singer. Next week there will be some important changes.

At other houses.

Miss Helyett will be performed for the fiftieth time, on Thursday night, at the Star. As is usual with any piece that Charles Frohman has anything to do with, souvenirs will be distributed to mark the event. Kate Davis, as Señora Carmen Torquemada, has made the hit of the piece, if applause and laughter go for aught. Miss Davis is not a stage bird. We remember seeing her years ago at Oakland Garden, Boston, when she was very amusing. In Miss Helyett Miss Davis is inimitable in her grotesque imitation of Carmencita, and her swoon, which carries her down a staircase, is easily worth the price of admission.

After having wrought up the public and made the critics sharpen their pencils and wits for the first performance of *The Last of the Hogans*, last night, M. W. Hanley announces that the first night of Edward Harrigan's new local drama is postponed until next Monday night. Dave Braham declares that he has composed some songs for *The Last of the Hogans* that will outlive "Maggie Murphy's Home." This is a paradox.

The Tyrolean, in its entirety, will continue to be sung at the Casino indefinitely. Uncle Celestin, the opera which the Casino road company has recently produced, did not make a remarkably favorable impression, according to dame rumor. This may have something to do with the prolongation of the run of *The Tyrolean*. At any rate, the road's loss is New York's gain, as the Tyrolean abounds in pretty musical movements and stage pictures.

Scanlan has only three weeks more at the Fourteenth Street to down the villain and win the girl of his heart's choice. Then he will go on tour, and will open the new Bowdoin Square Theatre at Boston. Scanlan is an established money-maker. He is the bed-rock of his manager, Augustus Pitou's pecuniary success. In Mavourneen Mr. Scanlan has a piece of higher order than he has been seen in hitherto, and his supporting company is excellent.

Daniel Frohman only intended to present Pinero's *Lady Bountiful* at the Lyceum for a month, but he informs *The Mirror* that, on account of the success, he has decided to continue it through the holidays. Over two years ago, that powerful but erratic English dramatist, Robert Buchanan, wrote a play for the Lyceum company. It was accepted, but Mr. Frohman found no opportunity to stage it. It will, however, follow *Lady Bountiful* after New Year's. It is a pastoral comedy-drama (that does not mean that it belongs to the Denham Thompson-W. D. Howells' school), and it will take the entire stock company of the theatre to act it.

Fair-sized audiences, in which children are many, see the Christmas pantomime, *Cinderella*, at the Academy. Bertha Rice is out of the cast—she claims without just cause. Miss Rice and Pauline L'Allemand, of the Casino, can try to console each other. Missy loves company. It is in the Broadway air that both meditate lawsuits against their respective late managers.

Lillian Russell, Attalie Claire, Karl Streiman, Louis Harrison, and the lesser lights in the cast of *La Cigale*, gave upon large and fashionable audiences at every performance at the Garden. Manager J. W. Morrissey's face is wreathed in smiles most all the time. The days of Mansfield at the Garden seem almost a night—beg pardon, a dream to him now. It is noticeable that Mr. Morrissey is not so "getatable" now as of yore. It is quite likely that this is because he has not so many seats to give away to pleading dead-heads of the jam-jam companies and *Buncheon Bunches*.

On Thursday afternoon, at Palmer's, Mrs. Scott Siddons will appear in the principal part in a new play adapted from Egler's *L'Adventure*, by Harry St. Maur. T. W. Robertson's *Home* was taken from the same source, but Mrs. Scott Siddons informs *The Mirror* that the two adaptations are entirely different. Alabama still is a potent factor and a charming regular feature at this theatre.

As announced in another column by A. H. Canby, Francis Wilson will change from *The Merry Monarch* to *The Lion Tamer* on Dec. 20. This is quite a metamorphose, but it is to be expected that the comedian will be very successful in it, for *The Lion Tamer* is by Cheever Goodwin and Richard Stahl, two clever men. Still, if Frederick Sydney can prevent it, *The Lion Tamer* will never be presented by Wilson.

The Lost Paradise, with its excellent cast, is the play at Proctor's. It has not many weeks more to run in this city, and it is worth seeing.

This is the last week of *The Cadi*, in the guise of Bill Nye, in the person of Thomas G. Seabrooke, at the Union Square. The strange old Westerner will be sincerely missed. The business of the attraction was not very good at first, but it has been excellent for several weeks.

The *Battle of the Teutoburg Forest* will be continued throughout the week at the Thalia. The play is a German historical drama. It is effective and gives the principals and, in fact, the entire Meininger company scope for their talents. From New York the company will tour, appearing in the principal cities. It is probable that an elaborate revival in German of Verne's *Around the World in Eighty Days* will be the next attraction here.

ATTALIE CLAIRE.

Attalie Claire, widely known in England and not quite so widely known in this country, is at present singing the part of Charlotte (the aunt) in *La Cigale* at the Garden Theatre. She is next in importance to Lillian Russell among the women in the cast.

Miss Claire has come to this country fresh from her London success in *The Natch Girl*, *The Rose* and *The Ring* and other operas.

She will be remembered as the prima donna of several English opera companies. She was in J. W. Morrissey's Opera company at the Grand Opera House, and was much praised for the freshness of her voice, the accuracy of her technique, the ability of her acting, the vivacity of her deportment, and the grace of herself.

She is a trained artist, and it is a pleasure to emphasize her worth.

THE CADI SPRAINS HIS LEG.

Thomas G. Seabrooke sprained his leg on Friday night during the performance of *The Cadi*.

He has not appeared in the play since. His part has been taken by R. J. Dugan, his understudy, who has hitherto played the part of the Indian.

Mr. Seabrooke, it will be remembered, broke his leg while dancing in *The Wolf Hopper's* Opera company at the Broadway Theatre the Summer before last. The present injury is serious but, we understand, not dangerous.

Mr. Seabrooke's name has been withdrawn from the advertising of the company. It is almost certain that he will not be able to appear this week, in which case New York has seen the last of him in *The Cadi* during its present engagement at the Union Square, as its run ends on Saturday.

MR. HILTON'S VAUDEVILLE TWINS.

Edwin P. Hilton has obtained a lease for a term of years of the rebuilt theatre in St. Paul, and will run it in connection with his house in Minneapolis.

The St. Paul Theatre is called Hilton's New Playhouse, and the Minneapolis theatre is called Hilton's Pence Opera House.

The manager has adopted as a trade mark for the company the name "The Vaudeville Twins." The house has been redecorated in warm and brilliant colors; its seats are red velvet opera chairs, and it is stocked with fine scenery. It will be conducted on the same plan of management that has made the Pence in Minneapolis successful. Especial attention has been paid to the dressing-rooms. The bookings include some of the best vaudeville attractions.

THRILLING EXPERIENCE.

The members of the Verona Jarbean company met with an accident on the morning of Dec. 5.

They were aboard the sleeper on the East Tennessee, Virginia, and Georgia Railroad, between Meridian and Selma, when the car left the track at a place called Rocketts, turned over and went down an embankment. In a letter telling of the accident, Miss Jarbean says:

"A person never having been in a serious wreck, cannot realize the frightful sensation of feeling positive you are being dashed into eternity. There was no way of escape from the car, except through the window, which was then on top, and that being so high, it was impossible to reach it. You can imagine our despair when the smell of smoke became perceptible and we knew the car was on fire.

"My property boy, Henry Brown, called my name outside the car and managed to get my window open and to crawl through. The flames were quickly extinguished, and we all escaped death and serious injury through a miracle.

"The property boy and two of the company who had seats in another car were untiring in their efforts to rescue us."

A NEW THEATRE.

The New Lansing Theatre, at Lincoln, Neb., is an ornament to that prosperous city. It has been built by Messrs. Lansing and Oliver on the site of the old Hall Theatre. The hall was subsequently known as the Centennial and later as the Funck.

Ed. A. Church is the manager and lessee of the new house, and it is chiefly owing to his enterprise that the present handsome edifice has been put up.

The theatre is of style Romanesque. It is a structure one hundred and three by one hundred and forty-two feet. It is four stories in height. The auditorium is seventy-two feet by seventy-four and seventy feet in height. The stage is eighty feet wide and forty-five feet deep. From the floor to the gridiron is a distance of seventy feet.

Lillian Lewis in *Credit Lorraine* was the opening attraction.

FRANK LOSEE, Eric Germon, and Emily Rigi have been engaged for a special production of *The Banker's Daughter* in Boston during Christmas week.

MEETING OF THE M. M. P. U.

The annual meeting of the Musical Mutual Protective Union of this city was held last week and the men of harmony indulged in inharmonious proceedings, of a nature that went to show that there is a minority of musicians in that organization of mechanics that are desirous to occupy a plane consonant with the character and dignity of artists.

But the majority of the members put themselves on record as being stalwart opponents of any reform movement calculated to improve the status of the M. M. P. U. in the eyes of the community. They began by defeating the presidential candidate of the intelligent body of members, Jesse Williams, and electing in his place a man who is reported to represent the radical trades' union sentiment.

On the same day the union received an application from Mr. Danrosch asking that Adolph Brodsky, his foreign first violinist and assistant conductor, be made an honorary member of the organization. This courteous request was discourteously refused, probably for no other reason than that Mr. Brodsky is a newly-arrived foreign artist, instead of a long resident foreign musical mechanic.

A broad-minded member, Mr. Hoisday, introduced a resolution that musicians should be graded into three classes, according to ability, with a corresponding scale of wages. This proposal was immediately voted down, no doubt because the majority present feared that such an arrangement would relegate them to the inferior class to which they properly belong.

One hold-carrier can carry a hod as well as another. According to the majority of the M. M. P. U., one musician is as good as another. It is largely due to this leveling process, as applied by the union, that we are afflicted mercilessly with the bad fiddlers and the rampant horn-tooters that form our theatre orchestras and minor bands.

The Musical Union's protective and benevolent work is an excellent thing for the musicians of this city. But its aggressive policy is injurious to musical art, fatal to individual proficiency, and beneficial chiefly to the mediocre performers that by its power are enabled to maintain a scale of wages for themselves, based on the worth and merit of the work of genuine artists.

OBITUARY.

Stage director Oliver W. Doud, who was known as an actor and as a director for many prominent stars, died Dec. 10 at Mount Hope Retreat, near Baltimore, of paresis and derangement of the digestive organs. Mr. Doud was in his thirty-seventh year, but he was one of the most experienced stage managers in the country. He was a native of Baltimore, and was stage manager at different times for John E. Owens, J. K. Emmet, Charlotte Cushman, Mary Anderson, and Lawrence Barrett. He was a nephew of Oliver Doud Byron, and leaves a widow and a brother, who is an actor.

Edward Reed died recently at Dayton, Ohio. He was an old-time minstrel and had performed with Billy Emerson, Hughey Dougherty, Milt Barlow and other famous minstrels.

Putnam W. Brown, who had been treasurer of Doris' Museum, died in this city last week aged fifty-seven. He was for many years a theatrical manager and agent.

Lydia Denier, the daughter of Tony Denier, died on Saturday morning in Brooklyn. Her remains will be taken to Chicago on Monday afternoon by Colonel and Mrs. T. Allston Brown. She will be buried there in the family vault.

REFLECTIONS.

CHARLES HUNTINGTON, of the Deshon Opera company, has gone to Boston, where he will become the treasurer of The Limited Mail company.

DUDLEY FARNWORTH has closed with Henry Dickson's company, and has joined John Dillon.

THERE was a dress rehearsal of *Enchanted* on Sunday night at the Standard. J. C. Gallagher and Mr. Sinclair, dramatic editors respectively of the *News* and *Advertiser*, were present.

VERNER CHARLES, of the Robert Mantell company, writes that the Walnut Street Theatre, Philadelphia, was "packed and jammed" during the engagement, last week, of the company there.

JENNY EDGY, a debutante in the ranks of dancers, gives promise of doing a diverting Dutch character dance, beginning Dec. 21, in the Mestayer company.

CHARLES R. GILBERT, of the defunct Merchant company, expresses his regret at the closing of the company, both from a social and a pecuniary point of view.

WILFRED CLARKE closed his season with John T. Ford on Saturday, and has accepted an engagement to star under the management of Cunningham and Kleibacker, to open Jan. 1 with a stock company at Atlanta. The plays selected include a number of old comedies. Victory Bateman will play leading parts with the company.

JOSE SISON, the principal soubrette of Charles A. Loder's *Oh, What a Night!* company, will close her engagement with the company on Dec. 21 at Danville, Pa.

FIELD AND HANSON, the clever musical team, will have a company of their own on the road next season. At the close of their engagement with Hill's company, Mr. Field will leave for Europe to secure the latest novelties.

EDITH COLLIER has been teaching several members of the Progress Club, at sixty-third street and Fifth Avenue, a "cocoanut" dance. It will be given at the club's Christmas Eve entertainment, under the direction of Robert Frazier.

The Eden Musée stockholders were officially notified of a deficit on the books which amounted to between \$15,000 and \$18,000. Frans Reynolds, the former business manager of the Musée explained that the default was caused by amounts drawn by E. A. Jurgens, the manager, who gave due bills. A cablegram from Mr. Jurgens denies the charge and states that he has taken passage to New York and will explain matters satisfactorily to the stockholders as to his connection with the affair. It is stated that the amount taken will not affect the enterprise in any way.

EDWARD WARREN will join Maudie Vickers' company next Monday at Chicago.

VERNON STAMERS and Clair Childs will go with W. J. Fleming in *Around the World in Eighty Days*.

W. J. FLEMING writes to *The Mirror* to say that his revival of *Around the World in Eighty Days* will be seen for the first time at Hoboken on Thursday. "I have," he says, "done everything to make it the finest production of the spectacle ever seen, and I consider that my company is the best that has ever played in it. I will leave it to *The Mirror's* correspondents to substantiate what I say."

The Vancouver Opera House is enjoying a successful season under the management of O. E. Evans. First-class companies have appeared there since the season's opening, and a representative list of artists is booked until July of next year.

JACK TUCKER has been engaged by William Mestayer for *The Grab-Bag* company.

C. EDGAR FOREMAN will shortly take out on the road his play, *The Hermit*.

GEO. BENO has left Koster and Bial's after a long engagement there.

FRANK WILLS acted under difficulties, not to say blood, in *Two Old Cronies*, at Flint, Mich. There is an Indian village scene in the play. It goes without saying, therefore, that there is a massacre. That is where Wills gets his "fat." He got something else, too, at Flint. A tomahawk flew off his handle. It came to a stop at Mr. Wills' face. With blood flowing, he finished the act. What a chance for the press agent. If it had only been Alexander Salvini or Robert Downing how the type-writers would have been manipulated!

GERALDINE ULMAR met with an unpleasant reception on Sunday, Nov. 25, when she and her husband went to dine with Mr. and Mrs. Sedger at their residence at Brighton. A dog jumped at Miss Umar and bit her upper lip severely. Miss Umar was obliged to cancel her professional duties for several nights until the cankerized wound healed but she is now singing her role in *La Cigale*.

ELLA FONTAINEAU has resigned her part in *The Runaway Wife*.

OUR Portsmouth, Ohio, correspondent writes that "Punch" Robertson was duly initiated in the first degree of the Knights of Pythias in that city recently.

If you see it in the *World* it's not so sometimes. A Sunday edition of that journal announced recently in its advertising columns continued success of "Mr. Palmer's company in Augustin Daly's charming American play *Alabama*."

LARRY RICE is in advance of Agnes Wallace-Villa in *The World Against Her*.

G. W. WINNELL, manager of the Black thorn company, paid a flying trip to the city on Monday.

THE White Slave company, which suffered by the recent theatre fire in Cleveland, will remain in that city until Christmas week, when they open at Buffalo.

ALF HAMILTON has signed with Lydia Thompson.

JENNY EDGY will join Mestayer's Grab Bag company.

THE National Trio and Adele Reno are the recent additions to Grimes' Cellar Door.

THE annual benefit for the Actors' Fund, usually managed by Daniel Frohman and Frank W. Sanger, will be given at the Broadway Theatre about the middle of January, and will be arranged by those managers, Francis Wilson, Mr. and Mrs. Kendal, the Lyceum company, Charles Frohman's company, have already agreed to appear.

GRACE FILKINS has resigned from Rosina Vokes' company.

THERE were a lot of well-known people in the audience that saw the special performance of Margaret Fleming at Palmer's, on Wednesday. In the lower left-hand box was Bronson Howard and his family. In another was Georgia Cayvan and Daniel Frohman. In the box above was Augustus Thomas. In the upper-box on the right-hand side was Mrs. Henry E. Abbey and party, including Charles Chatterton. In the orchestra, beside all the leading critics on the New York papers, were W. E. K. Wilde, Maurice Minton, Abby Sage Richardson, John E. Keller, Agnes Booth, Charles Frohman, Marshall P. Wilder, May Robson, Mrs. Fernander, Clyde Fitch, Mrs. Foreman, Edward M. Alfriend, Martha Morton, Maria Craigen, Elisabeth Marbury, Mervyn Dallas, John Genderning, David Belasco, and the correspondents of a dozen out-of-town papers.

THERE was rather a queer mechanical effect in Margaret Fleming at the moment that Margaret becomes blind. For a second the footlights went out. This was to denote the sudden loss of sight. The effect was absurd.

MANAGERS' MESSAGES.

CHICAGO, Ill., Dec. 14. Thomas V. Murray in *Our Irish Visitors* opened at Halpin's afternoon and evening to the capacity of the house. The show is a greater hit than ever. THOMAS L. HUTTON, Manager Halpin's Theatre.

BUFFALO, N. Y., Dec. 15. The O'Brien's initial performance at Buffalo was greeted by a packed house at Corinne Lyceum. Numerous recalls. W. WILSON.

BUFFALO, N. Y., Dec. 16. At the Star Theatre this evening Mr. and Mrs. Siddons drew pronounced "that girl" from Mexico, for the first time, and made a grand success. C. E. SOUTHWICK.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS:

Twenty-five cents per agate line.
Professional cards, \$1 per line for three months.
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Terms cash. Rate-cards and other particulars mailed on application.

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One year, \$4; six months, \$2; three months, \$1.25.
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The Dramatic Mirror is sold in London at Low's Exchange, 17 Chancery Cross, and at American Newspaper Agency, 25 King William Street. In Paris, at the Grand Hotel Kiosque and at Denton's, 27 Avenue de l'Opera.

Advertisements and Subscriptions received at the Paris office of The Mirror, 22 Rue de Rennes.

The Trade supplied by all News Companies.
Remittances should be made by cheque, post office or express money order, postal note or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - DECEMBER 11, 1891

*The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY THEATRE—New C. T. Directors, 815 P. M.
BROADWAY THEATRE—The Merry Monarch, 8 P. M.
CASINO—The Tycoon, 8:15 P. M.
FOURTEENTH STREET THEATRE—Macoune, 8 P. M.
GRAND OPERA HOUSE—Wilkinson's Willows, 8 P. M.
HARRISMAN'S THEATRE—Riley and the 400, 8:15 P. M.
JACOBI THEATRE—The Danvers School, 8 P. M.
KOSTER AND HALL—Variety and Burlesque.
LYCEUM THEATRE—Lady Bonnet, 8:15 P. M.
PROCTOR'S—The Lost Diamond, 8 P. M.
PEOPLE'S—The Power of the Press, 8 P. M.
PALMER'S THEATRE—Alabama, 8:15 P. M.
STAR THEATRE—Miss Helyett, 8 P. M.
STANDARD THEATRE—The 777, 8 P. M.
TONY PASTOR'S—Variety, 8 P. M.
UNION SQUARE THEATRE—The Cad, 8 P. M.

THE MIRROR office is open every Monday night for the reception of advertisements. Advertising copy is taken until 10:30 P. M. Advertisements may be sent from out-of-town by telegraph.

NOTICE.

From the San Francisco Argonaut.

The Dramatic Mirror prints weekly, at the head of its editorial page, an announcement to this effect: "The Dramatic Mirror will not receive advertisements from the agency of George P. Rowell & Co." This is naturally calculated to excite intense surprise in the mind of the reader, for the average dramatic paper will not refuse an advertisement from anywhere about anything. The explanation of this peculiar paragraph is probably as follows: George P. Rowell & Co. have just issued their newspaper directory for 1891. In it the circulation of the two dramatic papers of New York city is thus set down: DRAMATIC MIRROR, over twenty thousand; "Dramatic A", over five thousand.

THE ENGLISH FEE SYSTEM.

HENRY ARTHUR JONES is experiencing some of the annoyances that beset the manager, in his experiment at the London Avenue Theatre. Mr. Jones is looked upon by the public as a "reform" manager, and they have been complaining loudly against the fee system, which is carried on at the Avenue just the same as at other London theatres.

Mr. Jones has written a letter to the London Times, explaining his position. He says that he leased the theatre subject to certain refreshment, cloak-room, and programme contracts, which he finds it is impossible to cancel without paying to the holders the sum of fifty dollars a night, or three hundred-and-fifty dollars a week. Mr. Jones explains that his expenses are too heavy to permit him to abolish the fee system at the Avenue on these terms, although he is desirous to clear himself of the suspicion that he is sharing in the profits of "so detestable a system."

New York managers can afford to dispense with the outrageous custom of selling programmes. And yet they pay higher rents, spend more money for advertising, and are in every other respect under heavier expenses

than their London brethren. Moreover, they sell the same seats at \$1.50, and the same boxes at \$10 for which the London managers receive \$2.50 and \$20, respectively.

In these circumstances, it is difficult to understand why the Londoners cannot forego the profits of an iniquitous exaction, if it be true that they are willing to forego them.

THE CHRISTMAS MIRROR.

THE CHRISTMAS MIRROR, with its corps of distinguished contributors, including ROBERT G. INGERSOLL, GENERAL SERRIS, MADAME MODJESKA, RHIA, MRS. FRANK LESLIE and many others, with its beautiful illustrations and speaking portraits of prominent professionals, and with its novel cover and attractive supplements in colors, made its appearance on the news-stands yesterday.

Our holiday number this year in the largest Christmas publication ever placed on the market at the price of twenty-five cents a copy. We think that the verdict of its readers will be that the quality of its contents is equal to the quantity. We have endeavored to blend with the cheerful characteristics of a yuletide number a variety of solid literary pabulum in order to gratify the most diversified tastes. The pictorial department represents a higher standard of art than we have previously attained.

The American News Company has ordered the largest edition of any Christmas Mirror. The direct cash mail orders exceed those of last year by several thousands. The advertising department represents a heavy gain over the number of 1890, and every advertiser represented in it pays uniform schedule rates.

From the literary, the artistic, the business, and the popular points of view the present holiday issue is exactly what we promised it should be—the greatest of all the Christmas Mirrors.

PERSONAL.

CLITHEROW—Flora Clitherow has been engaged as leading lady for Mrs. Scott-Siddons.

GRANVILLE—Mrs. Scott-Siddons has engaged Walter Granville to originate the part of Colonel Bulby in "What a Woman" at at Palmer's, on Thursday afternoon.

PERKINS—Walter Perkins has left A Barrel of Money company. He has been engaged to act the part of Billy Hopkins in The Lost Paradise, beginning with the Boston engagement of the company.

STANWOOD—Ada Stanwood, of the Peck's Bad Boy company, has been very ill at Marcy Hospital, Pittsburg, Pa.

SEYMOUR—Harry Seymour who, for a week has been confined to his home by rheumatic gout, is rapidly recovering.

FREMONT—A. W. Fremont, of the 777 company, was in the city for a few days last week.

HENNESSEY—Roland Hennessey, formerly connected with Cutting, has been appointed editor of The Week's Sport.

MAGNUS—Julian Magnus, manager of Marie Wainwright, has been quite ill. He writes to THE MIRROR "I am now all chipper again, but a little weak." His illness has thrown him behind in his work, but he expects to get on *rapport* with affairs at once.

LEWIS—Arrangements have been completed for the marriage of Ada Lewis, the "tough girl" of Reilly and the 400, and James Wright, of San Francisco. Sunday, May 1, is the date set for the wedding, at which Manager Hanley will be best man and Emma Pollock bridesmaid.

BERNHARDT—Sarah Bernhardt closed her New York engagement last Saturday. She left the city on Monday for Philadelphia, where she opened last night.

MACAULEY—William Macauley writes that he has left that Woman company on account of illness. He is now with friends at St. Paul.

RISING—Will S. Rising will introduce Stephen Massett's ballad, "My Darling's Face" in Tangled Up, which is to be presented shortly by the De Lange and Rising company.

PELL—Arthur C. Pell leaves this morning for Kansas City to join the Fanny Rice company as musical director.

CAHILL—Marie Cahill has just been engaged as the danseuse in Miss Helyett. She is a pupil of Eddie Collyer.

CHRISTMAS—The Pay Train company have sent out a pretty Xmas card, printed in colors. It represents a pay train bringing Christmas cheer to the many friends of Messrs. Dittmar and their star, Florence Bindley.

BINDLEY—Florence Bindley was presented with a handsome basket of flowers by Lodge 79 of the Mobile, Ala. Lodge of Elks. The young actress was also entertained by the Birmingham Lodge of Elks. She is an honorary member of the Lodge at Anderson, Ind.

HALE—Walter S. Hale, whose season with the Clarke-Ford Comedy company closed on Saturday, will leave for Atlanta, Ga., in two weeks, to play the leading juvenile in Wilfred Clarke's support. During the stock season Mr. Hale will play Young Marlowe and Charles Surface.

MARSHALL—Mattie Marshall (Mrs. Clay Clement) joined Robert Mantell's company in Cincinnati as a substitute for Marie Sheldon, and filled the roles successfully. Miss Marshall is now leading juvenile with the Barrel of Money company, No. 1.

MOORE—Mart Hanley says that he has received many letters asking if Hattie Moore, of the Four Hundred company, is the Mrs. Hattie Moore who got \$50,000 in a breach of promise suit in the State of Maine recently. Manager Hanley announces that the Four Hundred Hattie Moore is not the same.

SHAYNE—Eddie Shayne has recovered his voice and has signed for the rest of the season as leading comedian with Katie Putnam.

HEGEMAN—Maurice Hegeman succeeds Charles Huntington as second comedian of the Deshon Opera company.

TRYON—George W. Tryon has assumed the management of the Danz Orchestra, of Minneapolis. Mr. Danz proposes next season to tour the Western States with this orchestra, which consists of forty members. The director is well known in the musical profession. He was for several years concert-master for Theodor Thomas.

DIED OF HIS INJURIES.

George James and his wife, Lizzie Goode, were passengers on a Lake Shore Railway train that was wrecked at Toledo on Nov. 25. Mrs. James was not seriously injured, but her husband was badly scalded about the face and head and his left arm was crushed.

Mr. James at first seemed in a fair way to ultimate recovery. He was bright and hopeful and emphatically declined to take to his bed.

But in two or three days after the accident his arm became inflamed and swelled to an enormous size. Gangrene set in and he died in terrible agony on the 7th inst.

It is feared that the shock of this bereavement will result seriously for Mrs. James, who is prostrated.

LETTERS TO THE EDITOR.

IT SHOULD HAVE BEEN WORSE.

BOSTON, Dec. 10, 1891.

To the Editor of the Dramatic Mirror:—Having read your last copy, dated the 12th inst., I would like to point out a mistake that was made in it. On the third page, where "Mr. W. J. Chappelle writes from Boston," he says that The Limited Mail turned away people in Boston last week. This is a mistake, as the company does not play here until Dec. 21 at the Boston Theatre.

Yours truly, C. E. HARTLEY.

ANOTHER VOLUNTEER.

31 WEST TWENTY-NINTH STREET, NEW YORK, Dec. 11, 1891.

To the Editor of the Dramatic Mirror:—In any way that I can be of service to the proposed Actors' Fund Fair in May next, pray command me.

My season will close about the end of April, and I shall then be at the disposal of the Trustees of the Fund.

I am confident that the Fair will not only be one of the greatest events ever held in New York, but also one of the most pecuniarily successful.

Yours to command, HELEN BLYTHE.

SOME FRIENDLY SUGGESTIONS APPROVED.

UNION CLUB, CHICAGO, Dec. 4, 1891.

To the Editor of the Dramatic Mirror:—In your issue of Dec. 3 there appeared "Some Friendly Suggestions," by Marc Adams, which are receiving marked attention and general approval by your readers here.

The subject discussed is treated in so thoughtful a manner, and in so friendly a spirit, that the suggestions cannot fail to be of great value to the dramatic profession; they strike at the very root of the question as to how to broaden and elevate the influence of the stage.

I sincerely hope you may prevail on your correspondents to favor your readers with many more friendly suggestions. Very truly yours, C. C. STANWOOD.

THEY ARE WITH MANAGER HAYSTEAD.

CLINTON, Ont., Dec. 6.

To the Editor of the Dramatic Mirror:—I see by your paper that Mr. Lawrence, manager of Amy Lee, in her new play of Euclid, has published the names of J. Ainsley, Miss Kingsley, and J. Chapman, members of my company. These people assure me that Mr. Lawrence had no right whatever to use their names. They have been with me since the opening of my season, Aug. 1, and appear to be well satisfied with their engagement.

Truly yours, CHARLES H. HAYSTEAD.

MRS. KNIGHT AND THE DR. HILL COMPANY, LIMA, O., Dec. 10, 1891.

To the Editor of the Dramatic Mirror:—The simple mention, in the last issue of your valuable paper, of the fact of my having been obliged to leave the Dr. Hill company, and the reason being given that I fainted on the stage, necessitating the ringing down of the curtain and thus causing great inconvenience, is calculated to do me serious injury and is a piece of rank injustice and a wilful and deliberate perversion of the truth, whether the statement comes from George W. Sammis or any one else connected with his company.

The "fainting" excuse was the only one that Mr. Sammis could think of to have a discharge upon.

The fact is that it was desirable to reduce expenses, and to save my salary and railroad fare, he conceived the plan of dropping me when the company should reach Tacoma, at which place it would be necessary to purchase a place for the continuance of the tour.

We had had an understanding watching me for two weeks prior to reaching Tacoma and I think you will find he is doubling the parts now.

If my "fainting" was a valid excuse, why did not this "reliable gentleman" give me an opportunity of leaving in New York after the accident at the Grand Opera House? Why did it take him nearly two months to discover the "inconvenience" of my being in his company?

It's the old cause which has wrought so many changes in the past, to-wit: jealousy on the part of ambitious incompetency, arising from lack of press notices and appreciation on the part of the public, and, as a natural consequence, the removal of about the only one who had received special commendation or ability. A half truth is deeper than an absolute lie, and in this instance, there being only the semblance of truth, the falsehood on the part of Mr. Sammis is all the more intense.

But for my desire to provide for my husband, and upon the assurance that Mr. Sammis was blessed with the qualities of a gentleman, I should never have accepted the part in Dr. Hill.

Kindly give my letter a place in your columns, and believe me, Sincerely yours, MRS. GEORGE S. KNIGHT.

P. S.—I have two certificates from physicians which will go far towards showing that I am in good health, and proving the falsity of the assertions made by Mr. Sammis. One certificate, which I shall send you as soon as my trunk reaches me, was given me by Dr. Potts, of San Jose, and at the time I suspected the contemplated move to be made against me, and which I send you herewith was given after my long journey from Tacoma to Chi-

cago. I have always found it best to meet trickery with incontrovertible truth and facts.

(Enclosure.)

CHICAGO, Nov. 26, 1891.

I hereby certify that I have attended Mrs. George Knight for the past eighteen months, and being consulted by her to-day, find her to be in perfect health, notwithstanding the fact that she has just finished six days steady traveling.

W. A. D. MONTGOMERY, M. D.

A GROWL FROM MONTREAL.

MONTREAL, Dec. 8, 1891.

To the Editor of the Dramatic Mirror:—Sir, Being a resident of Montreal, and having personally witnessed Miss De Wolfe's failure in Thermidor, my sense of justice urges me to protest against the determined effort which the lady's friends seem to be making to foist her on a long suffering public as a success.

Miss Marbury's eleven clippings from as many Montreal papers certainly look like a success for some one. But who? The unfortunate individuals who read the aforementioned clippings, naturally thought "for Miss De Wolfe," and straightway hid in goodly numbers toward the box-office to see this "ideal Fabienne." She came, she sang, but she did not conquer; and, as the disappointed spectators wended their way sadly out of the theatre, the extravagant praises of the so-called criticisms came back to them, and all agreed that the greatest success during Frederic Bond, who deserves all the laurels he has won by his clever portrayal of Labouchere, had been achieved by the man who had so cleverly worked the local press.

Miss Marbury asks for justice through the columns of your valuable paper. I am happy to be able to accommodate her.

Yours truly, LOGAN FULLER.

MORE "AUTHORS."

PHILADELPHIA, Dec. 10, 1891.

To the Editor of the Dramatic Mirror:—Sir, Add one more to your list of "authors." I saw on Chestnut Street this morning a stand that was headed by the words: "A Night Off, by Augustus Thomas, author of Alabama."

I clip the following from a Philadelphia paper:

ALL THE COMFORTS OF HOME. Gillette's One Big Terrific Hit.

ENGLAND LAUGHED, GERMANY LAUGHED, FRANCE LAUGHED, AND NOW ALL AMERICA IS LAUGHING.

Gillette seems to have been translated into almost as many tongues as the Bible or Uncle Tom's Cabin, instead of being a translator.

A VISITOR.

COLONEL SINN AND THE ACTORS' FUND FAIR.

COLONEL SINN'S NEW PARK THEATRE, BROOKLYN, N. Y., Dec. 4, 1891.

To the Editor of the Dramatic Mirror:—Sir, I see in the issue of this week of your paper, in "The User's" column, a statement that is made in regard to the Actors' Fund Fair to be held next May, which is far from being correct. I do not say: "Colonel Sinn refused because he believed it would be unwise to bring the women of the profession in contact with the public." He ought to make himself clear on that point.

Now I wish here to repeat what I said at the time, in the New York Herald of Sept. 21, when I was interviewed on the subject. I note the interview.

"I am one of the committee which has to determine whether a fair in aid of the Actors' Fund will be held or not, but it would not be policy for me to state now what action they have taken, as it will be officially reported at the next meeting. I will be likely to correct a misapprehension that this fair would be detrimental to our business. I do not believe a single manager ever thought of such a thing. When the question came up at the managers' meeting about the ladies of our profession taking charge of the booth, I, for one—and another manager agreed with me, suggested that we were going a little too fast. I claimed that we had no right to decide what the ladies should do. I contended that they should be consulted first as to whether they should take charge of the booths. I also did not think it advisable to make a feature of the ladies by putting them on exhibition, as it were, but rather let them go into the fair as society ladies have done heretofore at similar charity fairs. Another objection I had to holding the initial fair of the Actors' Fund at Madison Square Garden was that it was entirely too large a building to begin in. I also opposed the proposition to have each theatre have a booth bearing its name, for many reasons. Managers who have regular stock companies—like Daly, Frohman, and Palmer—could stock their booths, and would have no objection thereby over other managers who control combination houses. Another cause for the objection was that I could not see how these booths could be attended at nights when all these theatrical people would be engaged. I fear there would not be as much money, either, in a costly fair as there would be under the former system of managers' benefits. Yet I didn't oppose the idea of a fair, although it is a very large undertaking and will require a good deal of good sound judgment in the preliminary arrangements.

More time, I am afraid, than managers will give. If it should be decided to hold a fair, however, you will find no heartier co-worker in the matter than myself. I concur in the views of Manager Stanton that the fair without the ladies could not succeed. But ninety per cent. of the ladies of the profession would be traveling with their companies all over the country at the time talked about holding the fair in December next."

You can see from the above the variance between the remarks I really made and those you attribute to me.

When I was asked to sign the endorsement of the fair last week, I declined to do so if it was understood that I was to *turn out a booth* for the Park Theatre, Brooklyn. I knew that it would be impossible to do this and successfully compete with some of the local managers in New York city, but I stated to the gentlemen who asked me to sign the article endorsing the fair, that I thought it would be best for all the Brooklyn managers to combine and have a booth of counter known as the Brooklyn counter, and I now stand ready to join them in that way.

I also stated that I thought we could do more good for the fair by giving one monster benefit in Brooklyn, and turning the receipts for the same over to the fair, and I am still of that opinion. I believe that if this is done throughout the country in all the large cities before the time of holding the fair, that managers would willingly give these benefits, turning the money over to the fair committee for the purpose of purchasing articles for sale at the fair in the name of the respective cities, and by this means making a double profit for the good cause.

Now I hope that the stand I take in this matter will be thoroughly understood, and that I have made myself sufficiently clear. I would, however, like to emphasize the fact that the fair has my heartiest best wishes for its success.

Perhaps my opinions in this matter will be entitled to some small consideration or respect, as I am a paid up life member of the Fund, one of the original incorporators, and having given four years of my services in the capacity of Trustee and Vice-President, and during the absence of the President in Europe acted as president, and stand ready now and at all times to do anything that will promote the good and welfare of the Actors' Fund of America both with my time and money. Very truly yours, WILLIAM E. SINN.

JIM THE WESTERNER.

HARTFORD, Dec. 9, 1891.

To the Editor of the Dramatic Mirror:—Sir, In this week's MIRROR there is an item under "The Dark Side," quoted from your correspondent at El Paso, to the effect that the firm the Westerner company had stranded in East Texas.

This, I know, to be entirely wrong, as I have been in constant correspondence with Len Stevens, of that company, since they first started out, and received a letter from him yesterday, enclosing the route up to Jan. 1, through Missouri, Kansas, and Nebraska. The company was then (Dec. 1) playing in Memphis. Yours truly, A. DUMONT.

Hartford Correspondent.

THE USHER.



It was no fault of the publisher that the CHRISTMAS MIRROR failed to appear last Thursday, according to announcement. Several causes combined to delay the debut of the number until yesterday. The first was a strike of pressmen and feeders, which suspended work in our printer's press-room for four days. The Forbes Company and W. J. Morgan Company unavoidably lost time in preparing the supplements, which did not arrive until the end of the week. However, the CHRISTMAS MIRROR was worth waiting for, and vexation disappeared in examining its contents. Thousands of copies were sold on the news-stands of this city in a few hours yesterday. The American News Company predict that the sale this year will be the largest known. Thousands of mail orders have reached the publisher from individual subscribers. The number, beyond doubt, will be out of print before Christmas Day.

What became of that absurd bill, introduced in the Pennsylvania legislature, prohibiting the wearing of tights within the boundaries of that State? That question was asked by some one the other day. Inquiry as to the fate of the bill elicits the answer that it was very properly defeated by a large majority before the close of the last session of the legislature.

Jacob Litt said to me on Saturday: "The bottom has dropped out of variety farce-comedy. Eight consecutive weeks of it at my Milwaukee theatre this season showed me conclusively that it was played out."

Mr. Litt played Von Vonson with Hayman in Frisco. He booked return dates for next season and also secured time for Annie Lewis and The Ensign.

To Mr. Litt's intense surprise, he learned the other day that Hayman had arbitrarily canceled all this time, for no other reason than that he had some difficulty with the management of The Hustler.

Mr. Litt has no connection with The Hustler or any other variety farce. His only offence lay in the fact that Mr. Davis, manager of that piece, was interested with him in other ventures.

The canceling of this time naturally embarrasses Mr. Litt, inasmuch as he made his contract with a view to playing Hayman's theatres. If they are dropped out of a list of intermediate dates are left on his hands.

It may well be asked, upon what merit doth this our Hayman teel, that he is grown so great?

The theatrical monopolist is an apt scholar—he learns quickly the methods of his commercial confederate. He is not able to preserve his balance in all circumstances. Now and then he is too weak to resist the opportunity to show his power to oppress.

The San Francisco Examiner seems to be the only paper on the Pacific coast that perceives the bad results of the Hayman monopoly and has the frankness to point them out. It has striven constantly to open the eyes of the Frisco public to the real state of affairs.

It is a curious commentary on the conditions of theatrical management in the West that the man who practically controls the amusements of an entire section is a mere speculator.

He is not a producer, he originates nothing, he is destitute of art culture and of art ambition, he has no other purpose in life than to acquire wealth by manipulating ready-made successes, he is sensible of no higher responsibility or duty than that of driving a shrewd bargain.

This type of man takes much from the stage and from the public. What does he give in return?

My paragraph last week concerning Colonel Sinn's refusal to sign the Actors' Fund Fair pledge of cooperation has drawn forth a letter from the doughty Brooklyn manager in which he defines his position toward the undertaking.

He says that he was unwilling to sign the pledge, if in so doing he bound himself to provide a Park Theatre booth at the Fair. He feared that without a stock company at his back it would be difficult to find a tresser to attend it.

Surely the Colonel's talented wife, Cora Tanner, and the members of her company, besides their many professional friends, would gladly volunteer. That difficulty can be overcome very easily.

However, Colonel Sinn announces that he is ready to promote the interests of the Fund and of the Fair in any practical manner, and he makes a suggestion that is worthy of consideration. It is that the Brooklyn managers continue in doing and raising the large number of seats which would be a credit to

the liberality and the importance of their city.

I must remind the Colonel that he has not answered the question I asked him. I desired him to make his meaning clear on this point, believing it to be unwise to bring the women of the profession in contact with the public, does he lack confidence in the actresses or in the public?

He says, in the interview he quotes from the Herald, that he does not "think it advisable to make a feature of the ladies by putting them on exhibition, as it were." And yet he agrees with Manager Sanger that "the Fair without the ladies could not succeed." That seems to be a trifle contradictory.

The women of the profession are all in favor of the Fair—or, at least, all that have been heard from on the subject are in favor of it.

There will be battalions of volunteers, and no doubt the services of every one can be utilized.

Many have begun to work for the Fair already. I am told that needles, scraps of silk, embroidery patterns, and the various paraphernalia of ye fancy-worker, have made their appearance on trains and in dressing-rooms, thereby betokening that willing hands are taking time by the forelock.

Curiosity-seekers let no occasion slip past for indulging their pastime of intruding themselves wherever they are least welcome.

Although the interment of poor Billy Florence's remains was arranged to be private, a number of persons got wind of it and trudged to Greenwood Cemetery last Thursday intent on seeing all there was to be seen.

They entered the plot and stood about the little knot of mourners with mouths agape and hungry eyes. They stared at the widow and seemed to be repaid for the trouble they had taken by the painful spectacle of her excessive grief.

We have some fine specimens of bipedal beasts in our great human menagerie—haven't we?

The Warner Comedy company is the name of a new pirate gang that is traveling through Iowa at the present time presenting The Danites, Woman Against Woman, Hazel Kirke, True Irish Hearts, Queenie, Only a Farmer's Daughter, and other stolen plays.

The name of the man who runs the company is Ben. R. Warner. He advertised recently in my contemporary the Clipper for dates in Iowa, Wisconsin and Minnesota.

Reputable theatre managers in the States named will refuse, of course, to give this rascal entrance to their houses.

A MIRROR-reader in Rome, writes: "That new play by Henry Guy Carleton, entitled The Lion's Mouth, was acted years ago in London, with Katharine Rogers as Leonora. It was then called Fra Angelo. The author was the son, or the nephew—I forget which—of the singer Russell, composer of 'The Old Armchair.'"

It is not many years ago that Carleton wrote The Lion's Mouth. I suppose my Italian correspondent refers to a play having the same story.

Let me see—did Carleton claim that his plot was original?

A member of Daniel Frohman's Charity Ball company writes: "A gentleman came into the hotel at East Saginaw, after the performance, and was telling an acquaintance about it. He concluded his favorable criticism of the play by saying, 'There were fifteen persons on the stage, and they never skipped a word.'"

"In Hannibal, Mo., I overheard an intelligent looking man reading the programme of The Charity Ball. After the cast came a few lines announcing Daniel Frohman's attractions, E. H. Sothorn, Prince and Pauper, and the Kendals. After he had read the names of the English actors, he remarked to his friend:

"Wonder if that's the Kendal that had the Pair of Kids?"

That observation illustrates capitally the average man's ignorance of theatrical identities. In the little world of the stage some of the inhabitants swell with importance at the thought that their names are on every one's lips. Their self-complacency would receive a shock did they realize how very little, comparatively speaking, they and their affairs occupied the public mind.

As the Independent Theatre movement is beginning in New York and Boston, its predecessor in Paris and London is losing momentum.

The London venture, under Mr. Green, George Moore, and other enthusiasts, is ceasing to attract even perfunctory interest, while Antoine's erst prosperous concern in Paris is said to be fizzling out.

A letter that I have just received from an American woman journalist, resident in the Theatre Libre.

"I have renounced the Theatre Libre and all its works. From being refreshingly *en de siècle* that great and good organization has ploughed its way so far into the next century that my finite mind could not follow its wanderings."

There was a *raison d'être* for Antoine's subscription theatre at the time it came into being, in the fact that the dramatic censorship prohibited the presentation of many plays on the boards of the regular theatres. But the censorship has been abolished and there is no longer a reason for the existence of a company dedicated to the performance of interdicted plays and their class.

Here in America we have no censorship beyond that which public opinion exercises. There is no necessity, on that ground, of a Free Theatre, since all the theatres are free to their subscribers, and the theatre is a free country.

pure art basis and not merely to exploit the tails of a few well-meaning but misguided cranks, might become a potential factor in shaping the course of American theatricals. On that account the experiment is worth trying.

David Belasco is represented by a daily paper as having delivered himself thus to one of its reporters:

"I see I am still being hauled over the coals for the line on the bills that calls Miss Helyett 'Belasco's comedy.' I never claimed it. I am not at all anxious for the honor of writing the comedy's author. I revised it, as Sardou revised Cleopatra, which Miss Davenport advertised as Sardou's play. When I was in Paris last Summer I met Boncheron, the author of Miss Helyett, and told him what I was going to do with the play. He was quite satisfied. If I had originated that line on the bills I should deserve censure, but I didn't originate it, and am not responsible for it."

Mr. Belasco herein repeats practically what he said in his recent letter to THE MIRROR on the same subject. He claimed that he was not to blame for the misleading manner in which his name appeared on the bills.

THE MIRROR invited Mr. Belasco to enter a public protest against the misrepresentations of the Helyett management. It pointed out to him that his silence was likely to create an unfavorable impression, and lead people to think that despite his denials, he was a party to the attempt to deceive the public.

Mr. Belasco has been as dumb as an oyster on that phase of the matter. No protest has been forthcoming, but he has gone on explaining to the newspapers that it was the other fellow that did it.

In these circumstances it is desirable to disclose the truth. Mr. Belasco cannot protest against the managerial tactics of the Helyett venture without performing a farce. It would be necessary for him to go off into a corner and protest to Mr. Belasco himself.

In other words, it is Mr. Belasco whose money is backing Miss Helyett; it is Mr. Belasco who is responsible for the manner in which the piece is advertised; it is Mr. Belasco who is the actual, if not the nominal, manager of the company.

Charles Frohman says that the royalties on The Lost Paradise, drawn by Ludwig Fulda, the German author, will reach the sum of \$50,000.

That is a good deal to pay for the germ of "Mr. De Mille's American triumph," from which the adapter claims he took little of value.

If Mr. Frohman pays \$50,000 for a central idea, what fabulous sum must he not give to Mr. De Mille? Here is a problem in mental arithmetic worthy the attention of the mathematically inclined.

A NARROW ESCAPE.

Not only pecuniary trouble but mischance pursues the Emma Juch Opera company. Last Wednesday they took part in a railway accident.

The company were on a special train en route from Richmond, Va., to Raleigh. When three miles South of Oxford, in the State of North Carolina, the engine and seven cars jumped the track. The engine, baggage-car and smoker pitched over part way down an embankment.

Fortunately the rest of the train was in a "cut." That prevented the cars from turning more than half way over. The coupling pins snapped in two places—another lucky accident.

None of the company was injured. The escape was little less than miraculous. There were eighty persons on the train. Dr. J. M. Hays, surgeon to the Richmond and Danville Railroad, hastened to the scene in a special. He remarked to the frightened singers when he got to them: "The difference between me and Ingalls is a statesman out of a job, and I am a surgeon in the same fix."

The Juch company were unable to reach Raleigh in time to give a performance. They proceeded to Charlotte.

Our correspondent at Durham telegraphs that Manager Locke says he will bring a suit for damages against the Richmond and Danville road.

A LOST SISTER FOUND.

Three weeks ago THE MIRROR published an article headed "Lost Sister Wanted." Edith Herand, the English novelist, was the seeker and Lucy M. Herand (Mrs. James Carden), actress, was the sought.

The MIRROR said then that its reputation as a lost relative hunter and finder was iron-clad.

Lucy Herand writes to THE MIRROR a paper headed "Mr. and Mrs. Carden's School of Oratory and Dramatic Art, 2341 Howard Street, San Francisco, Cal., under date of Nov. 30, as follows:

"The article in THE MIRROR, inquiring for me, has been forwarded to me by several people. So, you see, the reputation of your paper is quickly sustained. Please send all particulars to me. I enclose a letter to my sister, if you have her address, will you please forward it."

(Signed) LUCY M. CARDEN (born Lucy Marion Herand).

Mrs. Carden's letter has been forwarded to her sister in England.

The lost found, Tableaux, Curtains.

A SAILOR'S KNIFE is to be withdrawn from the stage of the Boston Museum on Dec. 26, and the annual old comedy season will begin at that house on the Monday following. The pieces to be presented during the season are The Road to Ruin, The School for Scandal, Masks and Faces, Castle London Assurance, She Strips to Conquer, The Poor Gentleman, and The Magnificent, which will be given with the full strength of the stock company.

GOSSIP OF THE TOWN.

AMONG those who saw the first performance of The Junior Partner were James Lewis, Bronson Howard, E. J. Henley, M. J. Jordan, John E. Kellard, and Fred Sidney.

EDWIN BREWSTER has left The Prince and the Pauper company.

FILIZARALD MURPHY has joined Mr. and Mrs. Sidney Drew's company.

The new theatre at Auburn, Cal., has been opened by the Dr. Hill company. It is said to be a pretty little house, neatly fitted up. It cost about \$25,000. On the opening night the Governor of the State and many people from Sacramento and neighboring cities were present.

W. M. WILKINSON, manager of Alexander Salvini, is in Texas, ahead of the star.

MR. ST. CLAIR, of Dan Sullivan's company, has pneumonia at Lincoln, Neb. His part has been read by an understudy.

BESSIE KING, of the Peck's Bad Boy company, sprained her ankle while getting off a train at Bryan, O.

On leaving Helena, Mont., a train that had on board the W. T. Carleton Opera company came to a tunnel that was on fire, and consequently impassable. Arrangements were made by telegraph to have another train sent to the other end of the tunnel. This was done, and, after a long walk through a blizzard and over a mountain, the Carleton company reached the other train in safety.

ONE of the members of Gilmore's Band, en route from Lancaster to Coshocott, while wrestling with a east-iron railroad sandwich, saw his train leaving the station. For a mile he sprinted. He did not come within hand-grasp of the train. He returned a changed man.

MRS. GERTIE HOFFMAN and her two daughters, of Columbus, O., have been appearing in the variety theatres in San Antonio, Tex. They are supposed to have perished in the recent railroad accident near Memphis, Tenn., as they were on their way to Columbus to fill an engagement at the Diamond Theatre and did not arrive. Anna Holmes, who was billed for the Byron at Columbus, is also missing. They were all on the wrecked train.

Within a few weeks The Tar and the Tartar company will rehearse a new opera. It will be sung in this city in April.

KATE ALMA of the Aunt Bridge's Baby company, has been ill with chills and fever in St. Paul.

MAIDA CRAIGEN, since the close of The Merchant tour, has had several offers. She has not decided which she will accept.

TONY PASTOR's annual presentation of dolls to women and children, will come off at the matinee on Friday.

THIS week the Deshon Opera company are "laying off." They play Christmas week in Lansing, Mich. Manager Deshon is reported to be recovering slowly from an attack of the grip.

THE LOST PARADISE will be seen in Boston on Jan. 4 at the Columbia Theatre. The part of Reuben Warner will be played by John E. Kellard. Madame Ponsi will appear as Mrs. Knowlton. Carrie Turner is Margaret Knowlton, and W. H. Crompton as Mr. Knowlton. Others in the cast will be Mary Hampton, Maud White, Harry Muls, Walter Perkins, and Howell Hansell.

SIDNEY DREW's heart has been warmed by the following letter: "My dear Sidney, I am glad to hear that you are to start for yourself shortly in a new play. I sincerely hope the play may be worthy of the good work your friends know you can put in it. If the author will provide for you, I know you will provide for the author. With best wishes for a great success. Yours very truly, W. H. CRANE."

ALEXANDER SALVINI is reported to be playing to crowded houses in the South. He had the largest week's receipts ever taken by a dramatic star at the Grand Opera House in Memphis. Mr. Salvini begins a tour of Texas this week. Christmas week he will play at the Grand Opera House, New Orleans.

WALTER N. LAWRENCE is conducting Madame Jadaushek's tour this season. She is playing only first-class theatres, and at standard prices. Davenport Rebus joined her in Philadelphia last week. He plays the part lately played by H. D. Clifton, who is now appearing in the leading role.

A GENTLEMAN, connected with the legislature of Pennsylvania, writes to THE MIRROR: "You have my sympathy and admiration for the noble stand you invariably take in matters concerning the drama, and it is assuring to know that at least one paper is always and unmistakably for the best and truest in the art."

MADAME JANAU-SCHER has decided to play only The Harvest Moon this season, as it has proved an artistic and pecuniary success. It is doubtful if she will ever play her old repertoire of tragedies again as she can profitably use her genius in the new field. Madame Janau-scher is just starting on an extensive Southern tour. Early next Spring she will play several weeks in and around New York. In Baltimore on Thursday night of last week she took part in a benefit for the University of Maryland Hospital. She played Come Here, a one-act piece, in which she appeared once before in the Monumental City.

EXCURSIONS TO WASHINGTON.

A series of personally conducted tours to Washington has been arranged via the Royal Blue Line for December 26th and January 1st. The tickets include all necessary expenses of a three days' trip, and provide for hotel accommodations at Washington, meals en route, baggage transfers, etc. Rates from New York, \$20.00, \$22.50, and \$25.00. Proportionate rates from Boston and other New England points. For programme describing these tours, write to: Thompson, Cook and Son, Agents, 107 N. 4th St., N. Y. or at 1225 Broadway, N. Y. City.

SIDNEY TO ENJOIN WILSON.

There is trouble ahead for Francis Wilson. Frederick Sidney, stage-manager for Augustus Pitou, keeps his promise. Mr. Sidney considers himself a much injured person, and Francis Wilson is the direct cause.

It is all about the title of *The Lion Tamer*, which Wilson's manager, A. H. Canby, announced as the next opera to be produced by Mr. Wilson at the Broadway. It is by Cheever Goodwin and Richard Stahl, and it is in all probability original with them. It is announced for production on the 6th of this month.

Mr. Sidney, though, is going to apply for an injunction restraining the production of the opera under the name of *The Lion Tamer*. As Mr. Canby declares that the title will not be changed, a dark cloud will shortly break over the head of either Messrs. Wilson and Canby or of Mr. Sidney—or, perhaps, over the heads of all three.

Said Mr. Sidney to a *Mirror* reporter: "The *Lion Tamer* is the title of a three-act farce comedy by Arthur Shirley. It was first produced at Perry's Theatre, London, and is now on tour in the English provinces. It is very successful, as you will agree when I say that it has had a run of four hundred nights and is still being played.

"The American rights of the piece have been secured by myself. Lo, and behold! I find that Francis Wilson announces the production of *The Lion Tamer*. I wrote to Mr. Canby and called his attention to the fact that I have the rights to Shirley's *Lion Tamer*, and that the title belongs to that play and the author.

Wilson and Canby can't plead innocence, because Canby was in London last summer and met me there at the Victoria Hotel. He must have seen the play-bills and posters of Shirley's *Lion Tamer* posted all over London.

"Both Wilson and Canby have treated me with great contempt, and I wish to say through *The Mirror* that I despise them. Canby says that Wilson has copyrighted the title and intends to use it, in spite of me."

"What do you intend to do about it?" asked the reporter, as Mr. Sidney stamped and fumed.

"I shall apply for an injunction as soon as the date of the production of *The Lion Tamer* is officially announced by Wilson. We will see if the law of this country won't sustain me. I am informed that the new copyright bill covers a case of this kind, and I propose to give my suit a test. Meanwhile, I am indignant that courtesy and professional feeling, at least, should not prompt Wilson and Canby to refrain from stealing the title to which I have the exclusive rights. It is easily to be seen that, if I should by any chance lose my suit, the value of Shirley's play in this country would be diminished exceedingly, as its reputation is as *The Lion Tamer*, and the public at large would not know that the play had another title."

"Have you seen Mr. Wilson?"

"Yes," replied Mr. Sidney. "I met him on the bathing float of the New Rochelle Yacht Club last summer. He was on the spring-board. I spoke to him about the matter, then, as I had seen in *The Mirror* that he intended to produce a piece called *The Lion Tamer*. He said that he did not know anything about the matter—to see Canby. Then he turned three somersaults and disappeared in the water. I jumped in after him, and looked around for him, both under and above water, but could find no trace of him. I imagine he got home by water. I am not as good a swimmer as he is, and that might be the reason he got away from me."

Then Mr. Sidney paused, said he was going to see his lawyer, and walked down Broadway with blood in his eye, and a fierce set to his teeth.

A. H. Canby, manager of Francis Wilson's company, was seen by a *Mirror* reporter and questioned considering Mr. Sidney's claims.

Mr. Canby said: "I don't believe it is possible to make a new play or opera without being harassed by all sorts of claimants to title and plot. There's a subject for a good special article if you want to interview Daniel Frohman, A. M. Palmer, and other managers about their tribulations of this kind."

"The majority of these claimants are cranks who have nothing on paper but a title page. But Mr. Sidney does not belong to that class, by any means. I think he is sincere in his belief that we are treading on his toes, because I know him, and we have always been good friends. I think we shall continue to be friends after he has seen our opera. Mr. Sidney is too hasty—too impetuous. It isn't a good plan to have an argument through the newspapers if it can be settled by private conference."

"If Mr. Sidney thinks we have utilized any situation or idea comprised in his piece, he can make money by backing his opinion to any amount. And I'll give him great big odds, too. The fact is, *The Lion Tamer* which we shall produce on Wednesday, Dec. 30, bears no relation whatever to Arthur Shirley's comedietta, nor to the French comedietta of the same name produced in Paris. Indeed, it was conceived, named, and title copyrighted nearly two years ago. It was suggested to Mr. Wilson and myself during a visit to Paris, and was put into shape by Cheever Goodwin shortly after our return."

"As for the title, we thought it was quite original when it was copyrighted, but now Mr. Sidney bobs up with a piece by the same name. There is a French one-act sketch bearing the same title, and Willie Edouin, manager of the Strand Theatre, London, informed me, last summer, that he had an old farce lying in his safe, named *The Lion Tamer*.

"We never had a suggestion from any dramatic production, nor operatic production either, that led us to select *The Lion Tamer* for a title. We called it that simply because it was the most appropriate name we could possibly give it."

"Mr. Sidney can seek to inform us if he wants to. We are not afraid of him. If

however, he cares to take my advice, he won't be so foolish."

"What are the prospects for the success of the new opera?" Mr. Canby was asked.

"What are the prospects for snow on Christmas Day?" he replied, epigrammatically. "We can only do our best and await results. I am not one of those who *know* they have a success before its production."

A JACOBS' THEATRE BURNED.

H. R. Jacobs' Theatre at Cleveland, Ohio, was destroyed by fire on Dec. 9.

The fire is supposed to have started in the basement near the furnace. The engines were powerless to subdue the flames, which consumed the entire building and its contents in a short time.

Before the opening of the season, Mr. Jacobs had had the house newly fitted and decorated at considerable expense. He estimates his loss at about \$50,000.

Kennedy's White Slave company lost properties, scenery and costumes. Their loss is over \$5,000.

The theatre was built in 1885, and was afterward leased to H. R. Jacobs.

Mr. Jacobs arrived in the city early on Thursday, and immediately began to make preparations to rebuild. He telegraphed to New York and Chicago for architects. A theatre to cost \$50,000 and to seat 2,000 will be erected. Owing to the fire, Mr. Jacobs desires to notify managers of combinations holding contracts with his Cleveland theatre for this season that they are canceled.

MODJESKA ILL.

Modjeska has temporarily abandoned her tour. She is laid up at the Continental Hotel, Philadelphia, with an attack of bronchitis. This was contracted while she was playing one-night stands.

On Friday Modjeska arrived at Philadelphia. She placed herself at once under the treatment of Dr. Da Costa.

Bulletins from the sick bed report progress toward recovery.

The tour will be abandoned until Modjeska is completely recovered.

THE DARK SIDE.

Dr. G. P. De Lissier, an uncle of A. M. De Lissier, the manager of the Jim the Westerner company, called at *The Mirror* office, and said: "Your correspondent at El Paso, Texas, and the people of that place are wrong when they infer that Jim the Westerner did not reach there because it had stranded. The company did not fill its booking there because it played to a return date elsewhere on a certainty. It preferred to do this rather than go to El Paso on an uncertainty. Mr. De Lissier canceled a number of dates in small towns in Texas, as he had heard that business in Texas has not been at all good."

The Irene Kent company, billed for Dec. 4 and 5 at Saginaw, Mich., did not appear there. T. A. Saylor, our correspondent at that place, writes that it is believed that the company is stranded in Ypsilanti.

Frank Sanford, of the late Irish Corporal company, was at New Albany, Ind., last week, on his way to Chicago. He told *The Mirror* a correspondent that Frank Rich, the manager of the company, left it at New Orleans on the pretext of making a date at Baton Rouge. Rich failed to return. He left the company several weeks in arrears of salary and a two weeks' board bill. Mr. Sanford says that several of the members of the disbanded company are in a fix, as they are not able to find anything to do in New Orleans.

The Irish Luck company booked for Dec. 5 at Marion, Ind., did not arrive in that town. The theatrical folk of the place think that Irish Luck was stranded somewhere in the East. Katie Putnam, booked for the seventh at Marion, also failed to appear. It is reported that she has closed her season on account of illness.

The May Davenport Burlesque company—announced on the hand bills as "a bevy of bashful maidens"—has stranded at Toronto.

The Lights and Shadows company disbanded at Grand Rapids, Mich., last week after a few days on tour.

It is rumored that *The Ship Ahoy* will close on Saturday night in Providence.

The Beatrice Goldie Opera company, which has been touring through the South for several weeks to bad business, came in last week to expire.

The President Comedy company disbanded at Duluth, Minn., on the 9th. The Duluth *Arco* says that information obtained from different sources, would lead to the belief that Manager Hendricks had deliberately planned to abandon the company, and let them secure back salaries if they could. Since the company started out from San Francisco it has been cheapened, and it has played to bad business.

Rialto report has it that the Stuart Theatre company went to pieces at Elwood, Ind., last week.

A man named Hanson, who has been in Carbondale, Pa., for several weeks, got up a "snap" company. He called it (Hill's) People Theatre company No. 2—No. 2 was a master stroke! He used *The Old Homestead* lithographs. He opened at Jermyn, Pa. The production was awful. The yokels were not deceived. The company (No. 2) has "busted," and Hanson has left for parts unknown.

SHE COULDN'T MARRY THREE.

Miss Lillian Kennedy is reported doing more than her usual large business through Pennsylvania during the last two weeks, breaking the record for the season in most houses. Her manager is having prepared several sensational effects which will be ready for the holidays, and will greatly strengthen what is now one of the strongest on the road.

NOW READY

THE XMAS MIRROR

— FOR 1891 —

Largest, Handsomest, Most Attractive of All
Our Holiday Numbers.

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K. M.
PATIENCE STAPLETON

Illustrated by Charles Howard Johnson.

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IN THE GREEN-ROOM.
MY NEWSBOYS.

E. IRVINEUS STEVENSON
MARQUIS DU CROISIC
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MINNIE MAIDERN FISKE

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"TRAGEDY."
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"TWO WEEKS' NOTICE."
THE STAGE HEROINE.
A ROYAL "COMMAND."
AN EVERYDAY OCCURRENCE.
THE VOICE OF OUR STAGE.
A DINNER WITH WAGNER.
COME, SLEEP!
WHILE FOOTLIGHTS SHINE.

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ALBERT EDMUND LANCASTER
WALTER STEARNS HALE
WILLIAM C. KINGSBURY WILDE
ARTHUR JULE GOODMAN
KATE MASTERSON
MARY FRANCES SCOTT-SIDGONS
W. M. LEWIS
MRS. FRANK LESLIE
STEPHEN FISKE
FRANCIS NEILSON
DOROTHY LUNDY

Figure and Decorative Design by Bart.

SOCIETY AND THE STAGE.
HONEST ART.
LOUD CHEERS FOR THE STAGE.
THE THESPIAN'S RETURN.

RHEA
JANUS SOHES
GEORGE FRANCIS TRAIN
JOHN HAZELRIGG

Illustrated by Charles W. Wright.

JOHN DOE.
A LITTLE SOUBRETTIE.
THE THEATRE IN POLAND.
BOLERO.
PLAYS AND PLAYERS.
TWO THOUGHTS.
INTERNATIONAL COPYRIGHT.
AUX ITALIENS.
A CLUSTER OF MEMORIES.
"ATTENTION!"
A PARADISE OF DISCONTENT.
AN AFFAIR OF HONOR FIN DE SIECLE.
THE TRAGEDY OF A COMEDY.
FLORENCE.
AN EPISODE IN RENSARL WHYTE'S CAREER.
COLUMBINE.
I DINE WITH A BULL-FIGHTER.

HARRISON GRAY FISKE
LEON MEAD
HELENA MODJESKA
SYDNEY ROSENFELD AND JOHN B. GRANT
ROBERT G. INGERSOLL
HARRIET FORD
A. J. DITTENHOEFER
BURT
GEN. DANIEL F. SICKLES
FAIR
WILLIAM HENRY FROST
ARTHUR HORNBY
MARTHA MORTON
A. OAKLEY HALL
FREDERIC EDWARD MCKAY
HELEN BARRY
HOWARD PAUL

Initial and Figure by W. McIlhenny.

PORTRAITS: Jessie Bartlett Davis as Allan-a-Dale in *Robin Hood* (in colors), Maud Jeffries, Marie Bates, Francis Wilson, Grace Filkins, Julia Arthur, Admiral Thomas J. Miller, Mrs. Dollie Nobles, Frank Lander, Harry Joel Parker, R. D. MacLean, George Francis Train, Marie Hubert Frohman in *The Witch*, Annie Lewis, Charles Harris, Edward M. Bell, Reuben Fax, J. H. Stoddart, Agnes Miller, Walden Ramsay, E. M. Holland, Mattie Vickers, Colonel Robert G. Ingersoll, George C. Staley and Little Claire, Francis Neilson, James W. Harkins, Jr., Katie Emmett, E. E. MacFadden, Oscar Eagle, Laura Palmer, Vernona Jarbeau, Hattie Harvey, Alice E. Johnson, Hilda Thognas, Julia Calhoun, etc.

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PROFESSIONAL DOINGS.

J. L. ASHTON has been engaged as stage manager for A. V. Pearson's Southern Mid-night Alarm company.

C. A. BURT is to go in advance of the Bulls and Bears company next season.

THE MIRROR correspondent at Seymour, Ind., writes that a young woman of that town has just received a cheque for \$20 from an enterprising New York publishing firm for the best title for a novel to be published by them. The title she suggested was "The Bite That Kills."

THE starting tour of Annie Lewis will begin at the Grand Opera House, Chicago, next August. Litt and Davis, who will manage her tour, believe that they have secured a strong play for her. There are great hopes for her career as an independent attraction.

GEORGE C. STALEY in A Royal Pass dedicated Shuter's New Opera House at Delphos, Ohio, on Dec. 9.

ROBERT MAY, agent for Charles T. Ellis, was presented with a handsome gold watch and chain last week. It was the gift of Mr. Ellis.

THE fresco work on the Fisher Opera House, at San Diego, Cal., is nearing completion.

JEAN VOORHEES is said to be making a hit in Only a Farmer's Daughter out West. Miss Voorhees is the only actress now having authority to play the piece.

FRANK HATCH, recently of The Merchant company, has joined Harry Lacy's company.

MINNIE RABELO has joined Forepaugh's company at Philadelphia for a week.

THE Theatrical Ladies' Guild is an organization which has been started in London by Mrs. Carson, wife of the editor of *The Stage*, and several women prominent in the theatrical world. The object is to furnish infants' clothing to women of the profession who are prevented through the exigencies of their work from preparing such garments for their little ones. Ellen Terry, Jessie Millward, Kate Rorke, Fanny Brough, Maud Milton, and Amy Roselle are among the subscribers.

MR. VERNON, the advance agent of the Verona Jacobean company, was at Gadsden, Ala., a few days ago to attend justice's court. There was a suit against the company for breach of contract, brought by J. C. Johnson, proprietor of the Johnson House in that place. Manager T. S. Kyrle assisted Mr. Vernon in the defence. The company was victorious.

PHILIP HALE, the brilliant writer on musical matters, is now musical critic of the Boston Journal. With Charles E. L. Wingate as dramatic and literary critic, the Journal may well be proud of its critical departments. Mr. Wingate is now running a signed column of literary talk in the Journal. In fact, the musical, dramatic, and literary columns are all now signed. This is a radical departure from the methods of the old Journal. It is at present under the vigorous, progressive management of Stephen O'Meara, brother of the poet Henry O'Meara.

THE French playwright counts upon the patriotism of his audiences, and he does not count in vain. In French plays love and war can stroll hand-in-hand, and the uniform of a cadet contrasts with the gown of a coquette to the advantage of both. In America we have a few plays with a national feature—as Shenandoah and The Senator—but there are not enough.

CHARLES B. HANFORD, for several seasons leading man with Booth and Barrett, and now with Julia Marlowe, will soon go on the road as a star. Mr. Hanford has won merited praise for his performance of Mark Antony in Julius Caesar, and he will select that play for his stellar debut.

CHARLES FROHMAN announces that he will take his company abroad in May, to remain six weeks. Forbes Robertson has completed negotiations for Mr. Frohman, for the production of The Lost Paradise at the Garrick theatre, London.

KATHERINE LUCIE FOOTE, called by the Manchester Courier "an American society actress," has made a sensation in England. She is appearing with Wilson Barrett's company. She is the daughter of Colonel M. J. Foote, a distinguished Washington statesman, and a well-known authority on military matters.

RUTH LING, the late Casino tenor, threatens that he will sue Manager Aronson for dismissing him with only a week's notice. He complains that he has been badly treated.

FRANK SANGER arranged with Pat Gilmore by telegraph, on Friday, for a concert to be given at the Broadway next Sunday by Gilmore's Band. Sixty men will be in the band, and several prominent vocalists will be on the programme.

J. H. SHOFMANER, manager of the Wilmington Academy of Music, has assumed the management of the Frankford Opera House, Philadelphia. The house is being completely renovated.

PROFESSOR SAMUEL R. MURDOCH, the veteran teacher of elocution, is seriously ill with congestion of the lungs, in Philadelphia. He is seventy-one years of age.

C. E. CALLAHAN has retired from the management of Lizzie Evans. Miss Evans is to reorganize her company and go out under the management of Will Henry.

EDDIE COLLIER is receiving from all over the country favorable press reports of the dancing of his little pupil, Annie Martell.

J. Z. LUTHER will soon have some attractive printing for The World and The Golden Nugget. Every sheet of paper will be a new design. Harry M. Clark, who has secured control of the company, is securing some excellent bookings.

THE new orchestra of the Grand Opera House at Kittanning, Pa., is proving very acceptable to the patrons of the house.

THE Boy Tramp company had a narrow escape from a railroad accident while going from Pittsburg, Pa., to Pullman, Ill., on the B. and O. The cars ran into a freight train, which demolished the engine of the passenger coaches and wrecked the smoker. The company was asleep in the sleeper, and so happily escaped with a shaking-up. The same company had another alarm a few days later while at the American Hotel, at Waukesha. During the night a cry of fire was raised. The manager of the company, Joseph J. Hill, lost \$240. The rest of the company got out safely.

EDWIN GORDON LAWRENCE, of the Lawrence School of Elocution and Acting, has written to a New York daily to deny the stories that were abroad concerning his domestic, managerial, and pecuniary troubles. He says that he is coming home to explain matters.

JUDITH CRISP, the new Speaker of the House of Representatives, was a resident of Savannah in his youth, and had theatrical leanings. The Crisps were members of a stock company there, and young Crisp assumed many parts upon the stage of the theatre building, in the rear part of which the Crisps lived. Speaker Crisp's brother, Henry Crisp, was a capable actor. He died ten years ago.

SENIOR GUILLE, the French tenor, and Signor Beviniani, the conductor, left the Juch Opera company, in Washington, a week ago, and came to this city. Signor Beviniani avers that Manager Locke, of the Juch company, has not kept his pecuniary agreements, and that this fact caused Signor Beviniani to resign. Signor Guille declares that Miss Juch resented the applause which he received and left his name off the bills. Both Signors claim that Locke owes them money.

LOCAL Manager E. C. Davis has become lessee and manager of Crawford's Opera House at Leavenworth, Kans., by an agreement between L. M. Crawford and himself.

F. SLADE OLIVER, one of the most brilliant pianists and organists in the West, has been appointed director of the music department at the Missouri Wesleyan College, Cameron, Mo.

OWING to the closing of the tour of the road Casino company, H. Leoni has returned to the Casino and, for the present, is assuming his original part in The Tyrolean.

THE announcement in the New York Sun last week that Ione Dunham, an alleged Elmira girl, had retired from the chorus of La Cigale, at the Garden Theatre, without notice, because she had become an actress, has made a sensation in Elmira. Miss Dunham arrived there last week and registered at the Rathbun House "Mrs. W. Dunham, Garden Theatre, N. Y." It seems that her husband's father died recently, leaving a considerable estate. Ione Dunham's trip to Elmira was to find out what her husband intended to do in order to secure a share of the property. She returned to this city on Wednesday of last week.

HARRY W. LEONARD, comedian, will leave the Milton Aborn company on Saturday night.

RUTH DAVENPORT, while playing in the Evangeline company, at Alton, Ill., received a telegram informing her of the death of her child. She left at once for the East.

C. D. McCALL, manager of the Master and Man company, arrived in town yesterday. The company will play in and around New York for three weeks.

THE remains of the late W. J. Florence were interred in his plot at Greenwood Cemetery, last Thursday afternoon, in the presence of his widow, relatives, and a few intimate friends. The arrangements for the simple ceremony were made by A. M. Palmer, in accordance with Mrs. Florence's wishes.

EDWARD D. FRANK will be the leading man of the Grad Rag company.

VON YENSON will come to the Park Theatre on Dec. 28 for a run of four weeks. Messrs. Litt and Davis are arranging to give the play a very elaborate production.

THE Lee Sisters will leave the His Nibs the Baron company on Saturday.

WILLARD WILSON will join the One of the Finest company at Boston next week.

MORRIS PIER has left the Fair Rebel company and returned to New York.

WALTER F. FORD, baritone; Eddie Smith, comedian; Charles Allison, comedian, and Frankie Francis, soprano, have been engaged for the Ship Aboy company.

TELLIEA EVANS has been engaged as prima donna for the recently organized Orpheum Opera company, at San Francisco. Bebe Vining, who made a hit in the dismal Fleurette, at the Standard; Emily Soldene, Charles H. Drew, Henry Hallam, Douglas Flint, and J. Frank Burrow are other members of the company.

FRANCES ROUSSEAU, the soprano, has been engaged for Sam Fort's Opera company, at Baltimore.

WILTON LAKEWAY cabled to Low's Exchange that he would sail on the *Etruria* Dec. 12 from Liverpool. He is due in New York on Saturday next.

MATTHEE LEE PRICE, the original magnetic girl of Georgia, who is under contract to Messrs. Oliver and Holmes, of London, will sail on the steamship *Tautouk*, Dec. 16.

WALTER POND is arranging a tour for Jennie O'Neill Potter, the dialect reader and entertainer.

CHARLES A. BIRD has left the One of the Finest company.

ALEXANDER GOURLEY is no longer with the Ship Aboy company.

RUTH NELSON, who has been appearing as Mona, the Irish sourette, in W. H. Powers' The Fairies' Well company, left the company at Philadelphia. She told a Mirror reporter that she was discharged without cause, as the management wanted to lessen expenses, and that Matt James, William McGonigal, and Frank G. Stanley, three members of the company, have left the company out of sympathy for her.

G. B. RUSSELL is acting as advance agent of the Kitty Marcellus Opera company during the absence of Charles J. Amsden.

THE Boston Lodge of B. P. O. E. gave its fourteenth annual benefit performance at the Boston Theatre on Dec. 3. The programme was attractively printed in book form with portraits of prominent Elks of the country.

IN our last issue we announced that Walter Sanford had engaged Henry M. Lee for his new repertoire company. It should have been Henry Lee, the character actor.

OWEN FERRER has joined A Turkish Bath company as business manager.

CHARLES W. HARR, alias Allen H. Wood, who gained some notoriety a few years ago as the "young Napoleon of the drama," and who started a sheet called *The West End Critic*, of which Hillary Bell was editor, is in unenviable prominence just now in metropolitan police circles. The present charge against "Napoleon" and his brother, Henry, is that of flat thieving and petty swindling in general. The pair gave their names as Morris at the Jefferson Police Court, but they were recognized by a reporter, and "Napoleon" acknowledged his identity. For the past two months the brothers have been going to flat houses representing themselves as agents of the Society for the Prevention of Cruelty to Children. They would offer to get children back from the House of Refuge for which they had a sliding scale of charges, running down to ten cents. They would also steal anything they found handy. Altogether this denouement is a fitting sequel to the great \$200,000 Harlem playhouse bluff of three years ago.

FOR Marie Hubert Frohman's Marguerite is essentially natural. Homely simplicity is blended there with faith, love, hope, despair and innocence in a manner most charming, most delightful. She is gentle without being weak, courageous without being boastful, and when the occasion requires it, impressive without being theatrical.—*The North American*, Philadelphia.

Merry Xmas, and a Happy New Year.

To all those whom I have taught, and all those who have taught me, and all those that love those that I taught, and all those that love those that taught me.

Yours, ED. COLLIER,
 4 Clinton Place, New York City.
 (Teacher of Dramatic Elocution)

NEW YORK THEATRES.

LYCEUM THEATRE.
 4th Avenue and 14th Street.
 DANIEL FROHMAN, Manager.

LYCEUM STOCK COMPANY
 in Frohman's new play.

LADY BOUNTIFUL.
 Matinees Thursday and Saturday.

STAR THEATRE.
 Broadway and 14th Street.

THE PARTISAN SOLDIER.

MISS HELYETT.
 AUDRAN'S COMEDY WITH MUSIC.
 26th Anniversary Performance, Thursday Evening, Dec. 17.

PALMER'S THEATRE.
 Broadway and 30th Street.

MATINEE SATURDAY.
 MR. PALMER'S COMPANY

in a grand reproduction of Augustus Thomas' great American play.

ALABAMA.

Thursday, Dec. 17, special Matinee—Mrs. Scott Siddons in What a Woman!

GRAND OPERA HOUSE.

Reserved Seats—Orchestra Circle and Balcony—50c.
 Wednesday and Saturday Matinee

MR. WILKINSON'S WIDOWS.

Next week—RICHARD MANFIELD.

H. R. JACOBS' THEATRE.
 Corner 3rd Street and 1st Avenue.

MONDAY, THURSDAY and SATURDAY.
 ROSABELL WORKMAN in

THE DANGER SIGNAL.

Next week—MASTER AND MAN.

KOSTER & BIAL'S CONCERT HALL.
 23d Street, near 4th Avenue.

MATINEES—MONDAY, WEDNESDAY, SATURDAY.
 The Best Entertainment in the City.

P-A-U-L-U-S.
 The Famous Comique of Paris and London.
 Nights only.

CASINO.
 Broadway and 14th Street.

Evenings at 8. Matinee Saturday at 2.
 First time in

THE TYROLEAN
 (in its entirety)

A SINGING CAST, INCLUDING MARIE TEMPEL.
 Admission, 50 Cents. Seats on sale for the holidays.

UNION SQUARE THEATRE.

Every night at 8:15. Last Nights—Last Matinee.

HILL NAY'S NEW COMEDY.

THE CADL.

THOMAS Q. SEABROOKE.

and HILL NAY COMEDY CO.
 Matinees Wednesday and Saturday.

TONY PASTOR'S THEATRE.
 14th Street.

MAGGIE CLINE.

MILIE JUNIOR VALAREZ.

Orchestra and Refectory. The Jullias, Press, Edridge, Bass, and Roberts, and TONY PASTOR and his company.

Matinees, Tuesday and Friday

BIJOU THEATRE.
 Broadway near 14th Street.

Every Night at 8:15. Matinees Wednesday and Saturday.

RUSSELL'S NEW COMEDIANS.

The New York Bijou Theatre Company in the

CITY DIRECTORY

UP TO DATE.
 50 Cents on sale two weeks in advance.

HARRIGAN'S THEATRE.

Thirty-fifth Street and Sixth Avenue.

M. W. HANLEY.

SECOND SEASON.

EDWARD HARRIGAN in

REILLY AND THE 400.

Dave Ibrahim and his popular orchestra.

Matinees Wednesday and Saturday.

Monday, Dec. 17—THE LAST OF THE ROGANS.

PROCTOR'S THEATRE.

3rd Street West of 4th Avenue.

PROCTOR & TURNER, Proprietors and Managers.

CHARLES FROHMAN'S COMPANY.

A new American play by Henry C. DeMille.

THE LOST PARADISE.

Regular prices. Seats ready.

MATINEES—WEDNESDAY AND SATURDAY.

Special Prices, and Children Half Price.

14TH STREET THEATRE.
 Near 4th Avenue.

J. WESLEY ROSENQUEST.

Every night. Matinees Wednesday and Saturday.

Reserved Orchestra and Balcony, 50c.

W. J. SCANLAN.

in an elaborate production of the new comedy drama.

MAVOURNEEN.

100th Performance Dec. 17—50 CENTS.

BROADWAY THEATRE.
 Corner 1st Street.

Manager, Mr. FRANK W. SANGER.

Every Evening at 8.

Saturday Matinee at 2.

FRANCIS WILSON.

and company in

THE MERRY MONARCH.

Dec. 30—THE LEON FARMER.

ADDIE BARRETT BOOS

As FANTASMA,

and

CORNET SOLOIST

With Harlow's Fantasia Company.

The character of Fantasma, the fairy queen, was taken by Addie Barrett Boos, who is both pretty and good.—*Pitts News*, Philadelphia.

Addie Boos made a most charming Fantasma, and a most complete of rare ability.—*The Times*, Philadelphia.

She is Addie Barrett Boos, a 25-year-old, who is the part of Fantasma and in the third act she did a corset solo, receiving several recalls.—*The Philadelphia Press*.

In music, or care Marks and Norman.

THE HANDGLASS.

TOUSEY TURKEYDOM is the name of Gilbert's new operetta. It sounds somewhat farce-comediesque.

STAGGERACK.—"Has Writem brought out his new play yet?"
MURKINS.—"No, he's waiting until this adaptation scandal blows over."

SINCE the floral footlight-tribute has been discontinued bouquets are thrown from the boxes in such quantities that one of our managers predicts the time when it will be necessary for footlight favorites to play behind nets.

BOGUS.—"Is it true that Wayoffe has gone into literature?"

TOUSEY.—"Yes, of a medical nature. I fancy. I hear he is writing for the *Literated American*."

BILL NIX is now lecturing in the South, and Thomas G. Seabrooke says that it is his ambition to play against Nix, and let him have an audience from the overflow.

A MAX FIGURE of George R. Sims has been added to the Madame Tussaud wax-works collection in London. Next thing they'll be having Joe Howard up at the Eden Musee.

THE RACONTEUR of the *Musical Courier* asks: "Have you ever thought what fun it must be to be a great virtuoso—to play ten-voiced slumber songs all by your lone self, and to own a nice, fat, juicy trill like Paderewski?"

NIXES.—"Going to hang up your stocking this year, old man?"

JIMES.—"No, but I'll have to hang up my sister unless business brightens up before Xmas."

MAUDE.—"Mrs. Wayoffe and Mrs. Holly don't speak now."

GLADYS.—"Why?"

MAUDE.—"Mrs. Wayoffe sent Mrs. Holly a silver cream pitcher for Xmas, and Mrs. Holly returned a satin card with 'Merry Xmas' on it."

THE young person who writes criticisms for the *Chicago Figure* is almost Crinklesque in his review of Emma Eames, the singer. He remarks:

"She has an earnest, oval face, with a complexion of satin; a dainty mouth of such exquisite shape that one blindly wonders how any breathing mortal can play Lohengrin to her. Her eyes are blue and looking on and not go out and hang himself when she looks at every varying emotion, a smooth girl's brow with every curl of dusky hair at its summit, a figure slight but—pah! Whip me somebody with scorpions and wails me up! The veriest chap who waits in the alley for a glimpse of the corymbes, methinks would not be guilty of more incoherent ravings than this. And yet there is something in a face like this singer's that sweeps away the moist of the years as sunrise dispels the dew, and by the spell of its perfect purity and repose awakens in a soul long since dead to emotions of any sort the memory of the days when it was not a bore to be enthusiastic."

THERE is no time that a man realizes so bitterly the inferiority of his sex as when he sees his wife's opera-length stocking hanging over the Xmas hearth beside his own sawed-off sock.

MISS MURRAYHILL (to her brother).—"Who was that horrid woman you just bowed to? She looks to be dreadfully bad form!"

MR. MURRAYHILL.—"Bad form? Well, I guess not. She leads the Amazons' March in the new ballet!"

JACINTS (to opera manager).—"I hear that young tenor you had has left the stage."

MANAGER.—"Yes, he left the stage but he took four trunks of the company's wardrobe, and the prima donna's diamonds with him."

IS gauze and pearls she dances out across the mimic stage,
And dazzles, with her beauteous smile, the young,
The old, and sage,
I wonder does she eat and drink and sleep like other girls,
Or does she dance her whole life through, dressed up in gauze and pearls?

FOOTLIGHTS.—"I suppose that Rahnter is all broken up after that first-night performance in Woolleyville?"

WINGLERS.—"Well, his front teeth are knocked out and his eye blackened by an enthusiastic audience. He says he'll never try to play a realistic villain again."

A New York scribe who advertised that he would furnish situations for plays recently received a letter from an eleven-years-old boy, who said he wanted a situation as an actor.

"His one of the shining lights of the profession that will shed radiance on the path of his brother actors."

"Ah—a sort of head-light, as it were!"

WINS.—"Is it true that Shyboy is training? Does he intend to become a pugilist?"

FRIGGS.—"No, but the manager of his company is going to provide a turkey dinner on the stage at the Christmas matinee, and Shyboy plays the funny man."

LETUP.—"Getlett looks rather worried, doesn't he?"

WINKERS.—"Yes, he has to double up in that new play, and he says he can't recon-

cile his conception of a mule's hind legs and a Roman soldier in the same night."

A PECULIAR "AGENCY."

Last season Alfred Hennequin, Ph. D., ex-member of the faculty of the University of Michigan at Ann Arbor, and author of "The Art of Playwriting," established the "Dramatic and Literary Agency of Detroit." Associated with Mr. Hennequin was George P. Goodale, the popular dramatic editor of the *Detroit Free Press*. The advertised object of the Agency was to read, criticize, correct, and place new plays by unknown dramatic authors.

Some time ago a lady residing at Springfield, Mass., (whose name is withheld at her request) sent a play called *The Poor Poet* to Mr. Hennequin's Agency. She received from him the following circular, setting forth the methods and terms on which he transacts business.

The head of this Agency is Alfred Hennequin, Ph. D., author of "The Art of Playwriting," dedicated to Bronson Howard. He has as reference Bronson Howard, and the actors, Jefferson and Florence.

TERMS AND CONDITIONS.

Reading of Plays.

1. For the reading of a play, including a general statement bearing on the merits or demerits of the same \$1.00
2. For the reading and critical analysis of a play, pointing out the needed alterations 75.00
3. For re-reading a play after the suggested alterations have been made 50.00

Selling and disposing of Plays.

1. Commission on prepayments made to author by purchaser, when play is sold 50 per cent.
2. Commission on royalty payments, when a payment has been made to author 20 per cent.
3. Commission on royalty payments, when no payment has been made to author 35 per cent.

NOTE.—A registering fee of \$2 will be required of every applicant for help of any kind from the Agency. This fee will entitle the applicant to one year's membership in the Co-operative Agency, and during said year the Agency will give the applicant all possible help in matters pertaining to this line of work.

The author of *The Poor Poet* made inquiries of professionals respecting the Detroit Agency and the justice of its "Terms and Conditions," with the result that she decided to withdraw her MS. from that quarter and to make an effort to dispose of it by some other means. At her request it was returned. She received also the following peculiar letter.

DETROIT, Mich., Oct. 5, 1910.

DEAR MADAM.—Yours of the 4th inst. just received, and contents noted. I regret not having time to reply to the same.

Should you at any time send your MSS. to a theater or manager, kindly add to your note "Should the manager to whom this MS. is submitted co-operate with the Dramatic and Literary Agency of Detroit, please do not send the same to said Agency."

This request I make so as to save you the trouble of writing lengthy letters—and expenses.

I will explain: This agency co-operates with all the leading managers of New York stock companies and with over one hundred road managers; i. e., all plays sent to them are turned over to us for criticism, the authors being informed of same, and asked whether they are willing to agree to the conditions of the agency.

It might be of some interest to you to know that many good plays have thus seen the footlights which otherwise might have never been even "considered."

One play I have in mind, especially, was criticized more severely than *The Poor Poet*, re-written by the author, re-read by us, and sold. It was one of the greatest successes of last season in New York city. Of course, I will say nothing about the *form* of your letter; it is so thoroughly—what word were you going to use in said letter beginning with "im."

Respectfully,

ALF. HENNEQUIN.

Had the foregoing letter emanated from a concern avowedly conducted to prey upon the ignorant and unwary it would not have surprised us, but coming from a man who has occupied a professor's chair in a prominent Western College, who has written and lectured on dramatic art in its nobler forms, who is associated in business with an esteemed dramatic critic, and who publishes the names of such men as Bronson Howard and Joseph Jefferson as his references, we must confess that we are surprised.

It appears from Mr. Hennequin's letter that he makes false and foolish pretensions in order to increase the income of his Agency. He utters a gross falsehood when he says his Agency "co-operates with all the leading managers of New York stock companies and with over one hundred road companies," and he utters a grosser falsehood when he adds that "all plays sent to them are turned over to us for criticism, the authors being informed of same, and asked whether they are willing to agree to the terms of the Agency"—that is, whether they are willing to pay the exorbitant fees and outrageous commissions stated in the circular which THE MIRROR reproduces.

The stock companies of New York are Palmer's, Daly's, and the Lyceum. We know that the plays submitted to their managers are not turned over to Mr. Hennequin. Mr. Hennequin knows it, too. Mr. Hennequin knows, also, that there are not one hundred, or ten, or two, or any road companies that refer MSS. sent for their examination to Mr. Hennequin.

We will also go so far as to contradict flatly Mr. Hennequin's statement that "many good plays" have been produced that would not even have been "considered" had it not been for the aid lent by his agency.

We have no hesitancy in saying that the claims made by Mr. Hennequin are fraudulent and unfounded; that his scheme is intended to catch the dollars of the inexperienced, and that his terms for selling plays (we do not know of his selling any plays) are ridiculously high. Reputable agents here in New York, who represent dramatic authors, charge from five to eight per cent. for collecting royalties, and exact no additional fee for reading or finding customers for plays.

The author of *The Poor Poet* paid \$20 to the agency. How many more have been similarly imposed upon?

If Mr. Hennequin has any explanation or any defence to offer, THE MIRROR's columns are at his disposal.

FOREIGN.

PARIS.

DEC. 1.—The production of Paul Delar's adaptation of *The Taming of the Shrew* at the Comedie Francaise has been the principal theatrical event of the past fortnight.

The production was a great success, and M. Claretie and his excellent comedians have every reason to feel gratified at the reception accorded it by the public and the press.

This result was hardly anticipated, inasmuch as Shakespeare has never been much of a favorite with the French public. Of course, all the French critics think that the designer of the play itself, but solely to the mounting and acting.

As much as possible M. Claretie tried to avoid copying the English and American productions of the piece. He endeavored to give a more Italian atmosphere to it, which it has rarely had hitherto. All the costumes were designed by M. Edel, a young Italian artist of merit and the designer of costumes at the Scala di Milan. The scenery was painted by Jacob, Cab, and Chaperon. M. Fevre was the stage manager, and Claretie himself was present at every rehearsal. Acted by Coquelin as Petruchio, and Marsy as Katharina, it is a wonder that the production was an event for Shakespearean students to remember.

Several of the extravaganzas of former seasons have been toned down at the House of Moliere. Petruchio has laid aside his whip, which it was thought, would be offensive to French delicacy, but in other respects the process of taming the haughty Katharina is carried out in its integrity. On the other hand, the genuine affection that Petruchio entertains for his wife, and which is allowed to peep out under all his harsh measures, is somewhat more accentuated, this being done so much by means of a modification of the text, as by the introduction of a pretty and highly picturesque stage effect. When the shrew is worn out by fatigue, she sinks down upon a couch, and falls asleep. It is night, and Petruchio, after blowing out the last candle that illumines the scene, places his wife in front of a ruddy fire, and covers her gently with a rug, the figure of the recumbent woman being thrown into relief, while the rest of the stage remains in darkness. Coquelin was admirable as Petruchio. He sweeps the stage like a whirlwind, and so brisk is the return that it is impossible for the audience to feel bored. Mlle. Marsy invests the part of Katharina with humor in the more farcical passages. She makes a really admirable Shrew. Even the smaller parts were wonderfully cast. Coquelin acted played Szenic, making of it an amusing caricature. Jean Coquelin appeared as the cook, and Mme. Abel and M. Barr were seen in minor roles. Probably the *Taming of the Shrew* has never been so perfectly played from every point of view before.

Monsieur l'Abbe, the three-act comedy by Melhac and St. Albis, which now holds the boards of the Palais Royal, is a less objectionable play than the usual run of the pieces seen at this house. It is very funny, the story turning, as usual, on the old theme of the mother-in-law.

A young married couple are afflicted by a terrible mother-in-law. In order to escape this domestic scourge, they meet each other on the way in a little apartment in town, and naturally, all the much-bored take the husband and wife to be lover and mistress. The Abbe is always arriving at inopportune moments, and the phrase, "I hope I don't intrude," is the catch of the play. In the end, of course, the mother-in-law is discomfited, but the little apartment in town is the scene of much drollery before the inevitable *doux mariage* arrives. Madame Chaurmont as the mother-in-law, and Danbray as the Abbe, were admirable.

BERLIN.

Nov. 20.—Ludwig Fulda's latest drama, *Die Sklavine* (The Slave), is a success at the Deutsche Theatre.

The heroine is a woman who, for her child's sake, has endured her husband's brutality for over nine years. The child's death puts an end to all ties between them, and the wife, to be rid of the man who has made her life a burden ever since their marriage, returns to the home of her parents. All attempts to effect a separation are in vain. The husband refuses to consent to a divorce, inasmuch as he hears of the wife's wish to marry another man. At last she casts herself to the winds, follows her lover, and lives happily. The play is a plea for the emancipation of the woman.

At the Residenz Theatre, an adaptation of Daudet's *L'Obstacle*, under the title of *Das Hindernis*, did not prove much of a success.

Emperor Wilhelm II., the Empress, and the Princess von Baden attended the first production of Hugo Lohmeyer's latest drama in four acts, *Der Kommande Takt* (The Commanding Tact), which was produced at the Royal Schauspielhaus. The performance was a success, and between the second and third acts the author received the heartiest congratulations from the Royal party, the Emperor, especially, being very enthusiastic in his praise.

The play deals with the labor question. Many years ago the author was a mechanic himself, and thus is able to make use of his experience.

Speaking of the Emperor reminds me that Ernest von Wildenbruch, the author of the new play, *The New Master* (*Der Neue Herr*), emphatically denies the report that is going the rounds of the newspapers, crediting him with having been ordered by His Majesty to dramatize Eugen Richter's humorous book, "*Sozialdemokratische Zerknirschbilder*."

A very amusing curtain-raiser precedes the new comedy, *Immer Zerstreut* (Always Confused), at the Wallner Theatre. The author, Leopold Adler, calls this little comedy *Nur Drei Worte* (Only Three Words), for the following reason: Meta, a young and vivacious young girl, has been instructed by her aunt, a stern old maid, to use three words only whenever in the company of gentlemen. These words are: "Oh, mein Herr." The aunt thinks that by this means her niece will be kept safe from the "bad, stern sex." Meta obeys, and whenever her aunt is dining, she says her three words, and, according to circumstances, she changes the tone, first timid, then laughing, next angry, and at last she falls on her lover's breast exclaiming, "Oh, mein Herr." At that moment the aunt arrives, and is the witness of a situation which needs no explanation.

Immer Zerstreut an adaptation from the French of Barner and Gaudinet, by Franz Wallner, is a success likewise. Madame Celeste, a young married woman, furnishes the comedy. Her husband's secretary is in love with her and writes her a number of love letters. These, in her confusion, she either has misplaced or lost, and the searching for them furnishes a number of amusing situations.

The production of satisfaction at the Lessing Theatre proved a moderate success only, and its author, Alexander Baron von Roberts, will soon substitute another play, by another author.

Shortly after twelve o'clock on Wednesday night the Royal Theatre at Oldenburg took fire and was burned to the ground. The last performance was *Zriny*. The theatre was very handsome, having been built by the famous architect, Schinkel. It was opened in 1856, and contained all the modern improvements. The seating capacity was 1,000.

On the 3d of Dec. it will be thirty years since Emil Thomas, the present owner and manager of the Thomas Theatre, made his debut as leading comedian at the Friedrich Wilhelmstadt Theatre.

State that day, Mr. Thomas has appeared in almost every first-class theatre in Berlin. To celebrate this thirtieth anniversary, a committee consisting of nearly all leading managers was appointed to tender congratulations in the form of a gain performance in the Thomas Theatre, followed by a banquet.

Musical director Weingartner, of the Royal Opera House, went yesterday to Leipzig to conduct for the first Society.

At the Royal Schauspielhaus, Shakespeare's *Tempest* is being performed, with Wilhelm Taubert's music and a grand *corps de ballet*.

Bernhard Kompf, formerly musical director at the Hamburg Stadt Theatre, and who now occupies the same position at the Royal Opera House, at Stuttgart, is at present in Berlin, superintending the last rehearsals of his comic opera, *Poisonne Wirt-schaft*, which will be produced at the Friedrich Wilhelmstadt Theatre shortly.

The royal actress, Madame Niemann-Seebach, has been decorated by the Emperor von Sachsen-Coburg with the medal for Art and Science. This is the sixth order this celebrated actress has received.

Madame Therese Carreno, the celebrated pianist, assisted at the third Balcon concert, playing the Clavier Concert in B. moll, by Peter Tschalkowsky. At the last concert of the Philharmonic Society, Alberto Jonas, the celebrated pianist from Spain, played the Clavier Concert in A. moll by Palestrina, as well as compositions by Chopin and Liszt.

Franz Caroline von Beethoven, aged eighty-four, was buried in Vienna a few days ago. She was the widow of Karl Ludwig von Beethoven's nephew, who had caused his uncle great trouble and sorrow. Karl von Beethoven disappeared many years ago in America, after leaving his wife and three daughters in destitute circumstances in Vienna. The daughters—one of whom died a few months before her mother—were married and reside in Vienna. Caroline von Beethoven, the last bearer of this celebrated name, lived with one of her daughters until she died, and received a yearly pension, which two music enthusiasts founded for her.

Ika Palmay, the well-known soprano of the Theatre au der Wien, in Vienna, has closed with Emil Thomas to appear for fifteen performances at his theatre during June, 1911. His salary will amount to 2,000 marks (about a 100 dollars).

A few days ago I witnessed a performance of *Cavalleria Rusticana* at a theatre in a city of about thirty-five thousand inhabitants. The performance, as far as the singers are concerned, was very weak, but the orchestra consisted of thirty men, and was very good. I thought that the orchestra had been enlarged for this occasion, but I was informed that thirty musicians constituted the regular theatre orchestra. Just think, thirty musicians, and in a town of about 35,000 inhabitants. What do the American managers say to this?

RICHARD STAHL.

FOREIGN SCHOOLS.

Sardon has his imitators. Now the historical play entitled *Le 9 Thermidor*, by Jean La Rode, George Rolles, and Albert Cremieux, has been produced at Havre.

Tailade, the well-known French actor, has become a member of the Theatre du Chateau d'Eu (Paris) company.

A Paris journal announces Mrs. Henry Wyld's new play, *Her Oath*, as *Madame Wyld's Her Oath*.

Sir Augustus Harris, having tasted of the sweets of civic office, thirsts for new fields to conquer. He intends to stand for Parliament next year.

The infant Jesus is the title of a new play in five tableaux which was seen in Paris, last week, at the Theatre d'Application.

Signor Lago is reported to have secured the English rights to Mascagni's new opera, *Amico Fritz*, and will produce it shortly in London.

An old drama, entitled *Fatal Ambition*, has just been revived in Paris. On the first production of this play the authors told the managers that there were so many emotional scenes that they the managers ought to provide the audiences with pocket-handkerchiefs. The managers took the hint, and on the first night, amber handkerchiefs bearing this inscription: "Souvenir of the success of *Fatal Ambition*," was distributed among the spectators. It proved an excellent "aid."

The American has been removed from the boards of the London Opera Company, and a play called *The Liar* has taken its place. The London papers think there is little chance as far as the title is concerned.

Mr. Sant Thomas, the English actor, who has been seen in New York last season with Mr. Willard, has purchased the rights of *The Outsider*, a play by Forbes Dawson, and will star in it next year.

Brandon Thomas is spoken of as a probable London manager before long.

Recent issues of the London *Sporting and Dramatic News* contain excellent portraits of two American actresses—Miss Kitty Cheatham and Miss Katherine Foote. Both pictures are accompanied by flattering biographical sketches.

A new opera based on the story of Amy Robsart, is being composed by Isadore de Lara for the Royal Italian Opera, London.

The Honorable Herbert is the title of Haddon Chambers' new play written for Thomas Horne. The play is already in rehearsal at the London Vaudeville. The cast will include the aforesaid Horne, Arthur Elcock, C. Bodsworth, and H. B. Conway; also Misses Ella Hanister, Gertrude Warden, Mary Collette, and Dorothy Dorr.

A new ballet entitled *Temptation* was produced yesterday evening at the London Alhambra.

Ludwig Fulda's new play, *Die Sklavine*, has met with success at the Deutsche Theatre, Berlin. The play is a philippic against the so-called husband's rights, such as they are understood in Germany, and describes the wife's struggles against her husband's petty tyranny.

Nellie Farrer, Fred Leslie and the Gaiety company have arrived in London from Australia.

Wahrheit (Truth) a new play by Paul Heyse has been produced in Bavaria at the Munich Residenz Theatre, and is meeting with success. The author upholds the theory that a lie is perfectly justifiable under certain circumstances, and he attacks the modern fancies who constantly misapply the word "truth" not only in reference to social life, but also in connection with art and science.

With the view of stimulating the energy of the rising generation of authors the Italian government last year offered a prize of 10,000 francs for a good play which would be produced in the course of the winter. Only eight authors sent in their productions, and the jury, specially nominated by the government, came to the conclusion that none of them deserved the prize. The competition, therefore, will be renewed next year, when the reward is to be raised to 15,000 francs.

A debut will shortly take place at the Paris Gymnase which will produce a sensation. Victor Koning, the manager, has just engaged Louis Delaunay, the son of the great artist of the Comedie-Francaise. He will make his first appearance in the new play of MM. Blum and Tuche.

Stebb and Trepp, who were here with the Hanlons last year are now performing at the Nouvea Cirque, Paris, where they announce themselves as Americans. When in New York they were English. There is nothing like adapting oneself to circumstances.

In reply to the reports that the Royal English Opera season in London had proved a dire failure, Manager DOUPLY Carte writes as follows: "With reference to numerous inquiries that have been made as to the reason of the performances of the brilliantly successful opera, *The Baroque*, being stopped, and requests and hopes that the opera may be played again, I shall be obliged if you will allow me to explain what it may also interest the general musical public to know that it is in consequence of certain legal disputes that I have found it necessary to terminate the Royal English Opera season, to close the theatre and stop the run; but that, should the disputes referred to be adjusted, which I trust may be the case in a few days, I may probably be able to arrange to recommence the performances, of which due notice will be given. May I beg that all those who have written to me on this subject will kindly take this as a reply to their communications, the number of which renders it impracticable to answer them individually."

Those who clamor for "no-fees" in London theatres have been faced with some cast-iron facts that have somewhat damped their enthusiasm. When Henry Arthur Jones took the Avenue Theatre he wished to abolish these fees, but found that the privilege had been let to a contractor previously. This contractor has informed Mr. Jones that this privilege is worth to him £10 a night and that unless Mr. Jones were willing to make this good he (the contractor) would hold to his contract. £10 a night means £1,000 a year and Mr. Jones as a manager feels this is too serious an item to add to his other managerial expenses.

DYEING AND CLEANING.—Costumes cleaned and renovated. Special rates to the profession. Orders by express promptly attended. Goods forwarded. Discount on company work. Lord's Dyeing and Cleaning Office, 23 E. 15th St., bet. Broadway and 5th Ave.

brought on by her charitable attentions and the

The Millionaire: full house. Thomas Keene vs. Dr. Hill.

NATCHEZ.—**OPERA HOUSE:** Jenny Holman week ending : to good business.

EXETER.—**OPERA HOUSE:** Justin Adams Comedy co. 9-11; fair houses.

a large house &

Hammond, of the Martell show, visited the scene of his former labors here, and was given a pleasant

Lizzie Evans in Miss Prue gave a pleasing performance to a large house. Hyde's Vaudeville co. at

different acts. The Gossoon was presented by Carroll Johnson. The performance was a good one.

Vaudeville comb. gave a very good performance
fair business 8. St Perkins to fair business
Marie Hubert Barker in The Witch to a large

NEW YORK.

Glendinning, Cuyler Hastings, and Frank B. Hato gave capital performances in their respective role

THEATRE: Blue Jeans 7-12 repeated the splendid record made by it at the Opera House a few weeks since. Robert Hilliard, George D. Charlin, and

ROCHESTER.—LYCEUM THEATRE: J. F. EMERY appeared in "Men and Women" attracted excellent

ST. JOSEPH.—TOOTLE'S OPERA HOUSE: Ka-

MUSEE THEATRE: Business was excellent week

closing. D. Giossio, Local Lodge of Elks convened as a lodge of sorrow in Jacobs' Academy.

BUFFALO.—STAR THEATRE William H. Crane

in Eily drew good-sized and well-pleased audience. Mr. and Mrs. Sidney Drew will present *That Girl from Mexico* at the Academy of Music, Mon-

CORINNE LY EUM; Ben Hendricks in Ole Ole

Stephens' co. pleased large audiences week ending 17. Gus Hill's co. 14-17.

get a new piece, as "the boot, the shoe, the dicker has become somewhat worn with Filmira audience likes," says a spokesman. "The performance is

principal interest was in the fact that Isabelle Co-
formerly of this city, enacted the principal role
taking the place of Carrie Turner, of the origin-

and West 10; County Fair 21. Mr. Wilkinson
Widows next.—MADISON AVENUE THEATRE

Schwartz will greatly deplore the announcement of his death, which occurred at his residence in the city. He was a prominent Elk and widely known.

to his home in this city. He left the co. at Galeburg, Ill., and reports them as playing in hard luck.

city. Since his departure a daughter has been born. The event occurred about three weeks ago. After their Wilkes-Barre imprisonment, the co. will be

COHOES.—CITY THEATRE: A Dark Secret 4.
good business.

ATHIRN—Brents Quora House; Sherride

CLEAN OPERA HOUSE: Lewis Morrison
Faust attracted another large and delighted au-
dience. Abbott and Teal co. 12 in. Nighe had a f-

Stephens; in Old Oaken Bucket and Vesper Bell to light houses. Little Nugget 2; fair house. Doct

Mountaineers, under the auspices of L. M. Wheeler Post, 22, G. A. R., 14, 71. — PUTNAM MUSIC HALL

correspondent acknowledges the receipt of excellent pictures of Marie Hubert Frohman and W. Fred North, which have been added to his collection.

BINGHAMTON.—**OPERA HOUSE:** Noble (A) good business. (Isabelle Cor is a Binghamton)

JAMESTOWN—ALLEN'S OPERA HOUSE—T

A Royal Pass by... ITEM: Manager Allen will open a subscription to see how many seats he can sell.

fair performances to light houses 4, 5. Clem Magee, Nellie Parker, and Dottie Pine all did well.

Crane in The Senator played to the largest house of the season. J. K. Emmet 10-12; Bristol's Hor Show 10-12; H. B. Linscott 10-12; H. B. Linscott 10-12.

McCarthy 14-16.—ITEM: H. Horton, of The Pa
Train, is home for two weeks.

water is now passed between the acts. Manager Sisson now plays but one attraction a week, and

Noble drew to the capacity of the horse. Snapped his paper up for it.

good one. The Gold Mine and Notman were given and greatly enjoyed. An Academy Money Mail, a crowd of interested audiences. The piece has been given here by a more capable cast. Held by the Academy. The effect of too many previous productions of the same piece, its business not being large. SEANAND: The Brown Mole, a good business. PROPER: Nora Allen's Black Crook, a moderate business. LAMM: E. H. H. at the Davidson, Sol Smith Russell at the Academy, and James T. Powers in A Straight Tip at the Bitter are the Christmas attractions offered this season and they will do well. Manager Miller will put a new piece on the road soon which has been written by Herman Kersch, of the Stadt Theatre. He has already engaged Liana Hland, late of Kelly's shadow Detective Co., for leading part. James A. Reilly's Brown Mole Co. missed connections 6 and did not arrive until too late to give a matinee. It was a great disappointment and loss to Manager Miller, as he was obliged to keep his house closed.

SHEBOYGAN - OPERA HOUSE. The Columbia Opera Co. did a pretty fair business. Money Mail, did not do as well as they deserved. The Co. is an excellent one. Willis Granger acting in the "Mad scene" was grand, Olga Verne White, who played Kate of Neil, is a charming woman and a good actress. A Turkish Bath.

MADISON - FULLER OPERA HOUSE. The Des Moines Opera Co. closed a successful week. New Boy Train 10. Held the Evening 10.

RACINE - BELLE CITY OPERA HOUSE. Columbia Opera Co. a very light business. John Dillon a good business.

BELOIT - WILSON'S OPERA HOUSE. Money Mail, a packed house, society and acting fine.

WEST VIRGINIA.

WHEELING - OPERA HOUSE. Birds of a Feather, a fair co. to do business. Howard Bigg, a good business. Light business. GRAND OPERA HOUSE. A splendid brass band, good business. Barrel of Money, a light business. Little Tires, a good business.

CANADA.

WINNIPEG - PRINCE'S OPERA HOUSE. The President's Co. a good business.

LONDON - GRAND OPERA HOUSE. Only a fair business. A medium sized audience. Miss V. Jones as the actress and Scott McAllister as Jack Hartley were very acceptable, this being the first appearance of the latter in his role. Gus Reynolds as McAllister in Dear Irish Boy, a good business. A particularly crowded gallery.

TORONTO - GRAND OPERA HOUSE. All the comforts of home at the Grand Opera House. Only a moderate business was done during the week. Lewis Morrison in Faust commences a week's engagement. Kate Castleton in "The Girl of the Year" a good business. A particularly crowded gallery. The Grand Opera House. A particularly crowded gallery. The Grand Opera House. A particularly crowded gallery.

MONTREAL - ACADEMY OF MUSIC. Augustus Pott, a good business. A particularly crowded gallery. The Grand Opera House. A particularly crowded gallery. The Grand Opera House. A particularly crowded gallery.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, making them in time to reach us by Friday.

DRAMATIC COMPANIES.

A BARREL OF MONEY - Pittsburgh, Pa., Dec. 19-20. ALL THE COMFORTS OF HOME - Philadelphia, Pa., Dec. 19-20.

ALMA HARRIS - Indianapolis, Ind., Dec. 19-20. ALMA HARRIS - Indianapolis, Ind., Dec. 19-20.

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COLD DAY - Springfield, Ill., Dec. 19-20. LAFAYETTE - Indianapolis, Ind., Dec. 19-20. LAFAYETTE - Indianapolis, Ind., Dec. 19-20.

DEVIL'S WINE - Philadelphia, Pa., Dec. 19-20. DEVIL'S WINE - Philadelphia, Pa., Dec. 19-20.

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He thought that flower like him in your heart
Brought you your soul in his task of death;
Your "Silver King" there found a quiet rest.
And when of flowers, will I send your breath.
Your soul was a part of purest peace
Lost in a world of ignorance and pain,
Where meditation was a fruit like one
That under stone in tomb might be still
The "Will" you brought with the martyr's might
Has raised her to an angel's radiant height

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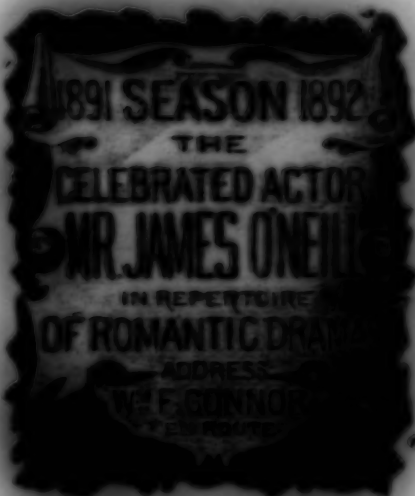
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